

IMAGINED MASCULINITIES:
CONCEPTUALIZING GENDER AND NATION IN FRANCO'S SPAIN

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This dissertation explores both the notion of masculinity and the interplay between discourses of masculinity and nation in Spanish novels produced during the Franco dictatorship. To date, it is the first to examine issues concerning masculinity/ies exclusively within the temporal bounds of the Franco regime and does so by examining six novels by both officially aligned and dissident writers: Gonzalo Torrente Ballester, Carmen de Icaza, Carmen Martín Gaité, Mercè Rodoreda, Luis Martín-Santos and Juan Marsé. By foregrounding how masculinities were constructed and contested in the novels that I analyze, my project identifies how authors envisioned the use of both normative and non-normative models of masculinity in processes of nation building. Second, looking at how various authors conceptualized gender and nation in their works, my project presents a more complex vision of masculinity/ies in the selected novels and does so, in part, by providing a more specific and in-depth analysis of “masculinity” itself. I illustrate how, despite the modernization of the Francoist state and Spain’s increasing participation in the international marketplace, traditional notions of masculinity continued to be relied upon not only as a means to ground male dominance and the hegemony of a traditional mode of masculinity, but, in so doing, to legitimize and instantiate state control over the Spanish nation. Thirdly, by exploring tensions between officially desired/prescribed gender roles and the reality that gender is, in fact, always in a state of flux. My thesis draws critical attention to the notion of crisis as an underlying

commonality in literary representations of masculinity, which leads me to propose that the notion of anxiety may very well shape contemporary concepts of masculinity.

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INTRODUCTION

At its broadest scope, my dissertation explores both the notion of masculinity and the interplay between constructions of masculinity and national identities in Spanish novels produced during the Franco dictatorship. To date, it is the first to examine issues concerning masculinity/ies exclusively within the temporal bounds of the Franco regime and does so by examining six novels by both officially aligned and dissident writers: Gonzalo Torrente Ballester, Carmen de Icaza, Carmen Martín Gaité, Mercè Rodoreda, Luis Martín-Santos, and Juan Marsé. Selecting texts published in distinct periods of the regime's history, my project illustrates how each of the authors conceives of an economy of gender relations in which a traditional notion of masculinity is promulgated in order to legitimize a particular citizenry, and considers the way in which the characters negotiate and question those norms. I illustrate how, in spite of the modernization of the Francoist state and Spain's increasing participation in the international marketplace, traditional notions of masculinity continued to be relied upon not only as a means to ground male dominance and the hegemony of a particular mode of masculinity, but, in so doing, to legitimize and instantiate state control over the Spanish nation. My analyses of texts is guided by several questions: is there a difference in the way in which politically conservative texts and more politically neutral or mainstream texts portray masculinities; what are the differences and similarities regarding the representation of masculinities in novels produced at different moments in the dictatorship; is an idealized and/or hegemonic model of masculinity present across these texts and, if so, is this model static or does it evolve over time; and, lastly, what strategies or tactics do the characters employ as a means to negotiate their own gender identity vis-à-vis a particular cultural norm?

Ultimately, by exploring tensions between officially prescribed gender roles and the reality that gender is, in fact, always in a state of flux, my thesis draws critical attention to the notion of crisis as an underlying commonality in these literary representations of masculinity, which leads me to propose that the notion of anxiety may very well shape contemporary concepts of masculinity.

I will begin with an analysis of Gonzalo Torrente Ballester's *Javier Mariño*. *Historia de una conversión* (1943) and Carmen de Icaza's *La fuente enterrada* (1947). Published in the first decade of the Franco dictatorship, each novel, at first glance, seems to promote gender models that coincide with Francoist discourses of gender. As I will show in chapter one, these novels in part embody the regime's attempt to regulate its citizenry through the promotion of traditional concepts of gender and the concurrent marginalization of those models deviating from the status quo. Both novels call attention to their protagonist's transformation and realization of a gender model coinciding with official discourses at the time. Nonetheless, I argue that, in so doing, each inadvertently delegitimizes the essentialized notions of gender that it attempts to promote. I ultimately read both novels, then, as unwittingly betraying the legitimacy of traditional concepts of gender by highlighting the performative nature of gender itself. In chapter two, I first analyze Carmen Martín Gaité's *Entre visillos* (1957), demonstrating how the novel establishes ideal masculine and feminine gender models, what those models entail, and how the novel's co-protagonists, Natalia and Pablo, are constructed in order to provide a critique of those ideal gender models. Through the two co-protagonists, Martín Gaité encourages her reader to examine various ways in which discipline and indoctrination are deployed in the service of encouraging the townspeople to model ideal and traditionally

oriented gender roles. Mercè Rodoreda's *La calle de las Camelias* (1966) elucidates how traditionally aligned masculinities exploit and publically commit violence against women as a means to instantiate their power and thusly assert the presumed authority of their gender. I will also examine through my analysis of the protagonist, Cecilia Ce, how she herself learns how to use the trappings of a traditional gender paradigm so that she, rather than men, controls her relationships with men for her own benefit. In the third and final chapter, I will analyze Luis Martín-Santos's *Tiempo de silencio* (1961) and Juan Marsé's *Últimas tardes con Teresa* (1966), two novels that stage the complex ways in which masculinity, vis-à-vis the male body, affects and is affected by notions of class and race, and, in turn, how these markers of identity interplay with one's status as a legitimate member of a particular community. Both novels cast Spanish society as constructed in such a way that the legitimacy of its members is determined, in part, by notions of gender, race and class, as well as by how accurately each (presumably male) member represents a prevailing model of hegemonic masculinity. Ultimately, Martín-Santos's novel frames men seeking to identify themselves with a hegemonically aligned masculinity as the agents of their own demise and oppression in addition to being the agents of women's (sexual) exploitation. Furthermore, the socioeconomic rigidity depicted in this novel echoes that of the period in which it was written, that is, shortly before the realization of economic benefits after the passage of the 1959 Stabilization Plan. Marsé's novel similarly characterizes a society in which certain identities, in opposition to others, benefited from significant socioeconomic privileges. However, in the Barcelona of Marsé's text, the privileging of one constituent of society contributes not only to continued economic insecurities for those already marginalized from power, but

also to insecurities associated with masculinity. My analyses of these texts calls attention, then, to the efforts made by the regime regarding the promotion of particular models of masculinity.

Before addressing the current state of the scholarship on literary representations of masculinity in contemporary Spanish fiction, I want to briefly explain how I employ the terms “masculinity” and “masculinities.” Motivated by a desire to appreciate the multidimensional complexities of gender constructs, I follow Steven Angelides’s practice, as well as that of other feminists, and use the term “‘masculinities’ . . . when referring to the manifestation of multiple, coexisting representations of gender” and have in mind “a kind of general epistemological organizing system” when considering “‘masculine identity’” (27). Angelides follows Luce Irigaray’s conceptualization of masculinity in which Irigaray describes the ontological position of the “masculine subject” as grounded in a phallogocentric discourse that reduces women to the category of “other,” of the “Same,” through both linguistic and extra-linguistic processes (74). Of course, as I will address, (hegemonic) masculinity is also structured around a dynamic that reduces other men and models of masculinity to a similar categorization of “other.” Building on Irigaray’s premise, then, Angelides argues that:

This phallogocentric epistemological system, or economy, is less an object than a *process* of relationships which produces social and discursive differences (meaning) against an authorial referent that is artificially figured as sameness, an abiding presence, *a masculine principle*, albeit an often presumed and seemingly unspecified one. This means that, for the most part, masculinity achieves social and discursive meanings through a series of hierarchical relations to subordinated others, including other masculinities. (27-28, emphasis original)

Within Angelides’s framework, phallogocentric discourse is not limited to gender arrangements and, thus, allows for the accounting of other markers of difference such as

race and class, which as I will discuss in chapter three, are to be factored into processes that inform constructions of masculinities. In my analyses of the aforementioned works of Spanish fiction, I will refer to these subordinated others, regardless of their gender, as the constitutive outside of a rubric of gender relations predicated on a hegemonic notion of masculinity. In effect, they are masculinity's necessary others. Angelides's view of masculinity is similar to what Raewyn Connell articulates in *Masculinities* (1995). For instance, Connell argues that instead of "attempting to define masculinity as an object (a natural character type, a behavioural average, a norm), we need to focus on the processes and relationships through which men and women conduct gendered lives" (71). Connell's theorization of masculinity, however, appears, at times, to conflate the term "masculinity" with the male body as evidenced by the argument that "True masculinity is almost always thought to proceed from men's bodies – to be inherent in a male body or to express something about a male body" (*Masculinities* 45). Implicit in this consideration of masculinity is the unknowable Kantian "thing-in-itself." That is, if masculinity has a "certain feel to" (Connell, *Masculinities* 53) it, then it stands to reason that one must have some kind of understanding or ground on which to base what that (masculine) feeling/thing is. In other words, there must exist *a priori* a masculine ideal or definition in order to know in the present moment what is masculine.¹ Nonetheless, by emphasizing

¹ In "Gosh Boy George, You Must Be Awfully Secure in Your Masculinity!," Eve Kosofsky Sedgwick offers what is, perhaps, a different approach to gender identity by suggesting that "instead of being at opposite poles of the same axis," masculinity and femininity "are actually in different, perpendicular dimensions, and therefore are independently variable" (15-16). Such a view may be a more productive way to decouple or disassociate masculinity from the male body and, likewise, femininity from the female body. Such a decoupling, however, will not occur without great difficulty considering that the association of masculinity with the male body carries significant cultural weight

the notion that masculinity is the result of processes and by highlighting masculinity's presumed connectedness to the body, Connell essentially echoes Judith Butler's conceptualization of gender.² For Butler,

Gender is also a norm that can never be fully internalized; 'the internal' is a surface signification, and gender norms are finally phantasmatic, impossible to embody. If the ground of gender identity is the stylized repetition of acts through time and not a seemingly seamless identity, then the spatial metaphor of a 'ground' will be displaced and revealed as a stylized configuration, indeed, a gendered corporealization of time. (*Gender Trouble* 141)

Thus, while masculinity may have the appearance of being intimately linked to the male body, it is a connection manifest only through the repetition of a particular norm (i.e., behavior).

Finally, Butler's description of gender is also particularly apt in characterizing a hegemonic notion of masculinity. Connell first described "hegemonic masculinity" in *Gender and Power* (1987) as "constructed in relation to women and to subordinated masculinities" which "need not be . . . clearly defined" (186).³ In *Masculinities*, Connell further refines her conceptualization of hegemonic masculinity. There, Connell asserts that within Western cultures hegemonic masculinity is "the configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy

such that the notion of a "masculine woman," for example, is generally understood as a woman with "manly" characteristics (physical and/or behavioral).

² Connell asserts, for example, that the body is "inescapable" and that "Masculine gender is (among other things) a certain feel to the skin" (*Masculinities* 53).

³ Connell, draws on Antonio Gramsci's notion of hegemony, which implies that subordinate classes consent to their domination by a ruling class. As Gramsci writes, "this consent is 'historically' caused by the prestige (and consequent confidence) which the dominant group enjoys because of its position and function" (12-13). The implication, then, is that both men and women are complicit in helping to maintain this system of (gender) relations, which is exemplified in each of the novels that I analyze.

of patriarchy, which guarantees (or is taken to guarantee) the dominant position of men and the subordination of women” and that “within that overall framework there are specific gender relations of dominance and subordination between groups of men” (77-78). Lastly, as I will demonstrate in my analyses, hegemonic masculinity is, to use Butler’s aforementioned words, “phantasmatic” and “impossible to embody.”

Critical Review

Currently, only a few works have been published which address literary representations of masculinities in contemporary Spanish fiction, and fewer still that address the interplay between discourses of masculinity and nation within the context of Francoism. With several exceptions, which I discuss below, most of the scholarly work of the past two decades that has focused on masculinities and/or the male body within the context of twentieth century Spanish culture primarily examines films and novels produced during the last years of the dictatorship and years immediately following the transition to democracy. Two recent monographs stand out from this scholarship as a result of their methodological approaches and serve as points of departure for my project: Tatjana Pavlović’s *Despotic Bodies and Transgressive Bodies: Spanish Culture from Francisco Franco to Jesús Franco* (2003) and Gema Pérez-Sánchez’s *Queer Transitions in Contemporary Spanish Culture: From Franco to La Movida* (2007). These two works also include textual analyses of films and novels from the beginning of the Franco dictatorship. Even so, while both Pavlović’s and Pérez-Sánchez’s theoretical and methodological approaches provide cornerstones for my project, they do not specifically focus on an analysis of concepts of masculinity per se.

In *Despotic Bodies*, Pavlović examines the transformation of the body, giving special emphasis to notions of womanhood, in Spanish texts produced during and after the Franco-led government, whereas my project is temporally bound by the Franco dictatorship and will exclusively consider this time period. As stated in her introduction, Pavlović's purpose is to trace how "the ideal of the Spanish woman of the 1940s, deeply grounded within the 'authenticity' of her culture, is replaced in the 1980s by a drag queen, playfully embracing all the 'prohibited' traits of womanhood from four decades before" (1-2). Arguing from the perspective that "human bodies are not merely natural, biological entities," that they "are penetrated by culture through and through," Pavlović's work focuses on the materiality of the body as well as its changing significations and her "aim is . . . to show how the conflicts expressive of Spanish culture are inscribed and contested first in various genres and bodies" (4). Pavlović's analysis and theoretical framework in *Despotic Bodies* is informed by the scholarship of Slavoj Žižek, Gilles Deleuze and Michel Foucault and, like my project, it shares a concern for discourses that effect material changes on the body. She also examines the interplay between gender and nation by tracing the intersection of femininity and national identity. Pavlović posits that in the early years of the dictatorship these two categories appear as a unified and essential/ized entity whereas by the end of the regime "both gender and nationality are performed" such that their "meaning is continually in flux" (1). I intend to problematize this view, in part, by showing that, while concepts of gender and nation may have had the appearance of exemplifying an essentialized identity, they were, in fact, in flux at the beginning of the dictatorship as much as at its end. Indeed, as I will address in chapter one, the regime was at least in some way aware that both gender and national identities

were the result and effect of performance. Most relevant to my project and its concern for constructions of masculinity and nation is Pavlović's first chapter, "The Despotic Body: *Raza: Espíritu de Franco* (1939-1952)." Here, Pavlović discusses how texts that are representative of their times "participate in the formation of the nation" but can also be simultaneously "ridden by incongruous moments (sexual anxieties, bodily tensions, uneasiness about masculinity), thus creating dissonance within the national project by exposing its denaturalized and constructed character" (36). Of particular interest are Pavlović's analyses of Torrente Ballester's *Javier Mariño* and Rafael García Serrano's *La fiel infantería*, both conversion novels published in 1943 and two of the many texts that she examines in this chapter.⁴ To summarize, the protagonist of each experiences various trials and, ultimately, as Pavlović argues, each comes to represent an official model of the new Spanish (and falangist) man. Furthermore, Pavlović posits that in *Javier Mariño* all feminized or pathologized bodies regardless of sex or gender are ultimately reduced to the category of other (42-43)—an assertion influenced, as Pavlović notes, by Klaus Theweleit's conceptualization of gender in his first volume of *Male Fantasies*.⁵ The feminized and non-masculine bodies, which constitute the category of

⁴ Conversion novels represent those novels in which the protagonists leave their responsibilities, pass through individual trials and tribulations, and, ultimately, return to the homosocial space of Franco's (falangist) military. The term comes from the full title of Torrente Ballester's work, *Javier Mariño. Historia de una conversión*, which Julio Rodríguez-Puértolas has briefly addressed (505, 523-34).

⁵ In first volume of *Male Fantasies* and commenting on a pre-World War II Germany, Theweleit argues that "The bourgeoisie . . . needed soldiers to fight the proletariat," and that "if male-female sexuality were publically persecuted, then bondings between males would form of their own accord" (349). Thus, Theweleit suggests "that the easiest way to get [soldiers] [i.e., "men"] is to remove women from public life" (349). Within such a rubric, then, not only women but men through the notion of a feminized (i.e., non-masculine) male body were understood as "erotomaniacal monster[s] who w[ere] out to

the “other,” are then perceived as foreign and invading elements that concomitantly threaten and confirm the legitimacy of the hegemonic body. In other words, the ontological position of the hegemonic body is secured by the concurrent elimination of objects/identities that it (arbitrarily) declares as “foreign” or “other” and the sustained exclusion of these bodies/identities beyond the imagined boundaries of the hegemon. Paradoxically, the mere existence of such “foreign” (i.e., non-hegemonically identified) bodies also represents a threat to the integrity of the hegemon such that their expulsion/elimination is “justified.” Thus, these necessary “others,” then, shall always remain discursively in play and intimately connected to the hegemonic body. As such, the presence of these necessary “others,” the identities and bodies comprising hegemony’s constitutive outside, is precisely what preserves the domain of hegemonic identity, as we shall see illustrated in the texts that I analyze with respect to masculinity.

Compared to Pavlović’s book, Pérez-Sánchez’s monograph focuses on a narrower time frame. As stated in the introduction to *Queer Transitions*, Pérez-Sánchez “examines both dominant and dissenting cultural, social, and political discourses involved in the negotiation of gender identities and sexual practices from the years of the disintegration of Francisco Franco’s regime, through the democratic transition and the consolidation of the socialist government of Felipe González” (1). Pérez-Sánchez’s scholarship is motivated by a concern that both women’s and feminist interests within the field of Queer Studies have been sidelined by other projects that have tended to focus on male-authored texts (4). With *Queer Transitions*, Pérez-Sánchez looks at both canonical and non-

suck marrow from men’s bones” (349). Consequently, women and feminized men, that is, those men who were judged by others as being non-manly, were marked for removal from the public (and masculine-coded) realm.

canonical works of literature and film produced during and after the Franco dictatorship including female-authored texts, such as Ana María Moix's *Julia* (1970) and Cristina Peri Rossi's *La nave de los locos* (1984), to give two examples, as counterpoints to current male-centric queer scholarship. I appreciate Pérez-Sánchez's desire to bring critical attention to authors and texts that have been neglected within academe for reasons of gender or, perhaps, the sexuality of either author or protagonist. As Pérez-Sánchez states, *Queer Transitions* represents her "strategic intervention" into US academic discourse as a means to encourage "Anglophone queer theory to engage with other world theories about alternative sexualities and desires" (7). In essence, Pérez-Sánchez presents to the Anglophone reader analyses of works, authors, and other source materials such as comics in addition to an examination of the peninsular-Spanish criticism of these materials, which are often overlooked by Anglophone scholarship, to encourage her reader to consider other theories and/or conceptualizations of gender and sexuality. Most relevant to my project are Pérez-Sánchez's first and third chapters: "Franco's Spain and the Self-Loathing Homosexual Model" and "From Castrating Mother-Nation to Cross-Dressed Democracy," respectively. In her first chapter, which discusses the relationship between fascism and masculinity in Franco's Spain, Pérez-Sánchez argues that fascism violently fixated on male spaces and homosocial relationships such that it gave rise to policing against male homosexual behavior.⁶ As Pérez-Sánchez writes,

⁶ Two recently published monographs, Arturo Arnalte's *Redada de violetas. La represión de los homosexuales durante el franquismo* (2003) and Fernando Olmeda's *El látigo y la pluma: homosexuales en la España de Franco* (2004), address the notion of homosexuality during the Franco dictatorship. Much of the content presented in the two works comes from the testimony of the authors' interviews with their primary sources while films and novels serve as secondary sources of information. For a broader time

Francoism's obsession with criminalizing and containing homosexuality betrays two key anxieties of the dictatorship. On the one hand, male homosexuality literalized the underlying sexual potential at the heart of fascism's glorification of male camaraderie. On the other hand, Francoism's particular fixation with containing male homosexuality suggests that the regime perceived its own position within the Western international community as one of marginality and deviance. (13)

This last anxiety results from Francoism's insistence on demarcated male and female gender roles. For Pérez-Sánchez, since women were ascribed to a passive sexual role in a heterosexual relationship according to the social mores of the early dictatorship, Spain's early exclusion from the United Nations and from receipt of Marshall Plan funds was internalized by the regime as a metaphorical castration or othering. By the end of the dictatorship, then, homosexuality became "a locus in which the repressive state apparatus (the law, the police) and the ideological state apparatuses (culture) sometimes came into conflict over establishing a harmonious understanding of homosexual identity" (Pérez-Sánchez 13).⁷ I share Pérez-Sánchez's concern over "how the state apparatus exerted hegemonic control over definitions of gender and sexuality" as well as "how non-hegemonic sexual minorities subverted that control" (13) although I believe there is more

period, Alberto Mira's *De Sodoma a Chueca: Una historia cultural de la homosexualidad en España en el siglo XX* (2004) addresses homosexuality in Spain from the early 1900s to the early 1990s. While each of these works centers on male homosexuality, Arnalte's monograph includes one chapter on female homosexuality, although a book explicitly addressing the experiences of lesbians or other sexual minorities (non-male homosexual) during the dictatorship has yet to be produced. Finally, Richard Cleminson and Francisco Vázquez García's *'Los Invisibles: A History of Male Homosexuality in Spain, 1850-1939'* (2007) provides a detailed account of male homosexuality in Spanish society prior to the Franco regime.

⁷ Such a conflict of identity is not surprising given David Lloyd and Paul Thomas's conceptualization of the state. Lloyd and Thomas argue that "the state . . . appears rather as a collection of often incompatible and conflicting institutions and apparatuses" (3). This description aptly characterizes the Franco regime, which, for example, frequently had to contend with the desires of its various constituencies such as National Catholicism and National Syndicalism.

to be fleshed out concerning these two issues than can be appropriately addressed within the scope of her monograph. One of my objectives, then, is to address how the novels that I analyze call attention to the myriad effects that a hegemonic discourse of masculinity has on the novels' characters. Nonetheless, in her third chapter, Pérez-Sánchez indeed discusses issues of masculinity and nation in four novels belonging to very specific political, cultural and social moments both during the dictatorship and after the transition to democracy: Camilo José Cela's *La familia de Pascual Duarte* (1942), Martín-Santos's *Tiempo de silencio*, Goytisolo's *Reivindicación del Conde don Julián* and Eduardo Mendicutti's *Una mala noche la tiene cualquiera* (1988). Her analyses of the first three are particularly useful for my project by highlighting the dynamic between discourses of masculinity and nation: "all three [novels] . . . symbolically engage and sometimes effectively challenge dominant notions of nationhood by contesting Francoist constructions of masculinity" (64). Pérez-Sánchez suggests, and my dissertation follows this line of reasoning, that by problematizing Francoist discourses of masculinity, the texts critique the image of the national body that the regime attempted to promote. For example, in *Pascual Duarte*, Pérez-Sánchez argues that the protagonist, motivated by a "homosexual panic," attempts to emulate "Francoism's ideal misogynist hypermasculinity" as a means to pass unnoticed in society (75). For Pérez-Sánchez, the literary image of the hyper-virile male, which is similar, as we shall see, to Torrente Ballester's protagonist in *Javier Mariño*, eventually transforms some two decades later in *Tiempo de silencio* into a "passive, martyred masculinity" as exemplified by Pedro (Pérez-Sánchez 88). While Pavlović's and Pérez-Sánchez's analyses are thought-provoking, a more complex analysis of masculinities stands to offer a deeper

understanding of the gender-sex dynamics in *Javier Mariño* and *Tiempo de silencio* and how these texts dialogue with gender practices during the dictatorship.

There are, however, two articles of interest to my project, which begin to address the notion of masculinity in a more complicated way—both via analyses of *Pascual Duarte*. First, Francisco Manzo-Robeldo describes masculinity as a code or, as I would argue, a discourse that scripts Pascual's behavior. Manzo-Robeldo asserts that “desde un punto de vista consciente de la hegemonía socio-cultural de lo masculino sobre lo femenino, sí se puede demostrar que la representación de lo femenino en la novela responde a los estereotipos del imaginario masculino, en donde lo femenino debe ser siempre (re)ordenado e inclusive (re)definido por lo masculino” (446). However, my project builds on this premise by demonstrating that it is not just the female characters that must align themselves with the masculine imaginary, but also the male characters according to a hierarchy of masculinities. Although Manzo-Robeldo never goes so far as to equate or define the “imaginario masculino” as “hegemonic masculinity,” he does say that it causes “la delimitación del acto-espacio social para la mujer, y más precisamente, en las ocasiones en que la mujer trasgrede ese espacio” (447-48). My dissertation will push this point further by arguing that the “imaginario masculino” (what I might more specifically term as hegemonic masculinity) also delimits or otherwise demarcates behavioral boundaries of conduct for men. Second, in her article on gender identity in *Pascual Duarte*, and like Pérez-Sánchez, Jo Evans argues that much of the violence in Cela's novel, such as the death of Pascual Duarte's mother, can be traced to the challenges and pressures associated with adhering to a particular concept of masculinity. For Evans, the women in Pascual's life fail to live up to idealized concepts of femininity

and motherhood (200), leading her to conclude that the women's failure "to assuage [Pascual's] sense of loss is the cause of his increasing hatred of them" (202). Evans also addresses how the other primary male characters, Pascual's father and El Estirao, fail to comply with an idealized mode of gender. For example, after catching rabies, Pascual's father is locked away by Engracia and Pascual's mother, while Pascual kills El Estirao in order to preserve his honor (i.e., maintain a certain public—but also self—perception regarding his model of masculinity) according to a masculine (and rural) honor code. Additionally, for Evans, Pascual fails to exemplify a preferred mode of masculinity when he stays hidden and refrains from engaging two men who walked past him and were discussing Pascual's honor/revenge killing of El Estirao. Evans also suggests that the difficulties encountered by Pascual when he killed his mother reveal a certain immaturity on his part, which was atypical of expected male behavior at the time (206). Evans's primary argument, then, is that Pascual turns to "brutal acts of phallic violence" as a means to compensate for his failure to live up to a culturally preferred gender norm that he has internalized (208). Finally, Evans suggests that Pascual may have a fear of paternity, whereby the death of his son translates to the death of paternity and, by extension, the death or failure of his duty as a father (210). This is an intriguing conclusion, for if one accepts the notion of family as the vehicle through which the nation is propagated, then Pascual's failure to produce a child (family) ultimately equates to his failure to contribute to the production of the (Spanish) nation. Nevertheless, Evans's concluding remark that "the absence of the good mother leads Pascual into a void in which violence becomes the only means of self-expression" (212) seems somewhat problematic. If one were to trace responsibility of Pascual's actions to a parent, why

exclude the father? Placing the responsibility of his actions on his mother seems only to perpetuate misogynist tones already present in the novel by further holding women accountable for men's violent actions. Pérez-Sánchez warns about this regarding Cela's, Martín-Santos's, and Goytisolo's texts, noting that "in their questioning of constraining notions of masculinity and sexuality, all three writers ultimately reinscribe misogyny" (64). The three novels, then, implicitly and, perhaps, unwittingly propagate a practice of masculinity that calls for the continued subordination of women. If this is true, then such a practice of masculinity would not seem to be so differently aligned from Francoist and/or traditional discourses of gender.

Several monographs have begun to address issues of masculinity in contemporary Spanish narrative and film. Santiago Fouz-Hernández and Alfredo Martínez-Expósito's *Live Flesh: The Male Body in Contemporary Spanish Cinema* (2007) and Chris Perriam's *Stars and Masculinities in Spanish Cinema: From Banderas to Bardem* (2003), for example, both examine representations of the male body and masculinities in films produced after Franco's death. Reading the body as both "a site of resistance" and "as a tool of gender-identity formation" (5), I find Fouz-Hernández and Martínez-Expósito's approach to the male body particularly useful. For example, in the first chapter of *Live Flesh*, the authors demonstrate how concepts of the male body evolved throughout the last quarter of the twentieth century in Spanish film. The two argue that "the often ridiculed 'average Spaniard'" (4) of the 1970s (the authors cite Alfredo Landa as an example) gives way to the "macho ibérico" (as played by Javier Bardem) of the 1990s, which, in turn, transforms at the turn of the century into the burlesque bald and obese man as exemplified by Santiago Segura in the film *Torrente* (1998). Fouz-Hernández and

Martínez-Expósito's text also "focus[es] on the strategies devised to organize and structure the bodies being shown as well as the means by which they influence the audience" (7). Fouz-Hernández and Martínez-Expósito acknowledge that their work "draws on queer theory and scholarship, but it does so on the understanding that this theoretical body needs to be appropriated (and sometimes even reformulated) by the culture-sensitive critic if it is going to be used for the analysis of a non-Anglo-Saxon cultural object, and must therefore inevitably take into account recent developments in queer discourses from Spain" (7). Thus, Fouz-Hernández and Martínez-Expósito, like Pérez-Sánchez, argue for stronger consideration of and engagement with non-Anglophone theoretical perspectives. Ultimately, *Live Flesh* is guided by an underlying question from which my project will also benefit: are "the apparent changes in the [textual] representation of masculinity . . . thorough-changing or only skin-deep" (10)? In other words, what changes in literary representations of masculinities do we, as readers, perceive across time, and how are these changes meaningful?

Finally, I briefly mention two other monographs with which my dissertation dialogues as a result of their thematic and/or temporal overlap. Each of these monographs touches on my project's focus on masculinity although, like Fouz-Hernández and Martínez-Expósito's *Live Flesh*, each primarily concerns texts that are beyond my project's range. The first is Paul Julian Smith's *Laws of Desire: Questions of Homosexuality in Spanish Writing and Film, 1960-1990* (1992). Of particular interest is Smith's assertion that "physiology is inseparable from symbolization, that the body is always already bound up in the image repertoire of a culture that precedes and envelops it" (205). My project will also consider in its analysis of masculinity how discourses of

masculinity affect and shape representations of individual and cultural bodies. The second monograph, Martínez-Expósito's *Los escribas furiosos: configuraciones homoeróticas en la narrativa española* (1998), explores a canon of works that deal with homosexuality beginning with the last years of the dictatorship up to and including the 1990s. As does my project, Martínez-Expósito considers literature, understood here in its broadest sense, to be an expression of attitudes that are in dialogue with greater society (11). In short, Martínez-Expósito examines different roles that are commonly ascribed to gay men in literature, bringing attention to the role a character's sexual identity may play in this character's development. Of particular importance to his discussion of the gay male in Spanish literature is the notion that homosexuality can and does have different definitions and functions in different places and at different times (7). Similarly, my dissertation examines the different roles and identities appropriated to some of the characters in the texts that I analyze as a means to delegitimize their place and role in Spanish society.

Theoretical Framework

The theoretical framework from which I will examine literary representations of gender as constrained temporally, spatially and culturally by the Franco regime, begins with Butler's critique of Irigaray's conceptualization of phallogocentric discourse. Briefly, Irigaray forecloses the potential for gendered positionalities beyond those marked as "feminine" to occupy the category "other." In *Bodies that Matter*, Butler argues that by "idealizing and appropriating the 'elsewhere' as the feminine," Irigaray "fails to follow through the metonymic link between women and these other Others"

(49). Butler then asks: “If the feminine is not the only or primary kind of being that is excluded from the economy of masculinist reason, what and who is excluded in the course of Irigaray’s analysis?” (49). While I agree that the category “woman” is relegated to the status of “other,” a central argument to my project is that within the framework of phallogocentric discourse the category of masculinity’s constitutive outside, its necessary others or “other Others” to use Butler’s language, becomes a locus populated by myriad gendered bodies: female, male, and everything in between that have to varying degrees been marked, “othered,” as it were, by the taint of “non-masculinity.” I will keep under close consideration Butler’s concern that Irigaray’s framework ascribes to masculinity a “globalizing” role so central that it undermines Irigaray’s argument in which masculinity appears to take on a “monolithic” or “monologic” position (*Gender Trouble* 13).

Commenting on Irigaray’s apparent preferencing of the masculine, Butler writes that “rather than an exclusive tactic of masculinist signifying economies, dialectical appropriation and suppression of the Other is one tactic among many, deployed centrally but not exclusively in the service of expanding and rationalizing the masculinist domain” (*Gender Trouble* 14). I agree with Butler that this is merely one possible epistemological approach to better understanding the discursive relationships that inform bodily constructions. Indeed, Butler’s criticism of Irigaray might well apply to my project given the attention that will be placed on masculinity.

My dissertation, however, does not view masculinity as monolithic; rather, it breaks down masculinity into multiple formations. Also, following Nira Yuval-Davis’s work in *Gender and Nation*, my dissertation considers the interplay between discourses of gender and nation, each of which operate to construct and inform the other (21).

Proceeding from this notion, I will argue that masculinity is a particularly useful category of analysis which can be used to examine the gender/nation dynamic. Furthermore, I will argue that by foregrounding masculinity in the texts that I have selected and by giving sufficient attention to the discursive processes by which masculinity informs and affects constructions of both gendered and national bodies/identities, we will be better equipped to manage its ill effects. My project's critical position, then, is motivated by a desire to raise social awareness of the processes by which minoritarian subjectivities are imagined and that simultaneously restrict minoritarian access to equal opportunities. With this in mind, my dissertation calls for an analysis of representations of gender in strategically selected works of Spanish fiction that were produced during the dictatorship. I have chosen to focus on works of literary fiction for two reasons. First, although the theme of masculinity is certainly present in other cultural products, such as poetry, theater, and film, I believe that it is more fully developed and problematized within the space of the novel, in part, because the novels that I examine develop to a greater degree the internal workings of characters' subjectivity allowing for a wider range of formulations of the way individuals may negotiate and construct their gender identities.⁸ Second, given the limited amount of scholarly work on masculinity/ies vis-à-vis the Franco years, I want to make sure that the project does not become too broad in its scope. On a more practical

⁸ This is not to say, however, that other textual representations of masculinity are not worthy of analysis. On the contrary, I am already considering a future project that will explore the notion of masculinity in Spanish film from the 1960s and early 1970s. In essence, I want to return to Spain's political transformation of the 1970s, where a number of films portray images of men desiring to possess and consume what is framed as a foreign and/or female body as an object for (Spanish) male consumption. These scenes seem to foreshadow the consumption characterized by *la movida* which was itself made possible, in part, through the importation of foreign goods.

level, I will argue that the transgressions of demarcated boundaries of gender conduct for both men and women must be further examined in order to better understand how masculinity, as both category and practice, operates as a social ordering system.

My theoretical approach accepts David Lloyd and Paul Thomas's notion that one of the functions of culture, of which literature forms a part, is to "play the role of forming citizens for the modern state" (1). My dissertation, therefore, foregrounds the presence and function of both idealized and delegitimized bodies/identities in textual representations of masculinities. Here, I have in mind the ethnographer Dwight Conquergood's claim that "Meaning is contested and struggled for in the interstices, in between structures" (356). As we shall see, several of the models of masculinity imagined in the texts that I analyze portray individuals who occupy society's interstices. A closer examination of their identities and the ways in which the characters negotiate their identity against dominant and normalizing discourses concerning gender and nation allow for a greater understanding of the processes by which hegemonic discourses imagine and fabricate minoritarian subjects. For example, Icaza's *La fuente enterrada* and Torrente Ballester's *Javier Mariño*, the two novels that I analyze in chapter one, arguably promote idealized and traditional gender roles that were closely aligned with Francoist ideology. However, despite Icaza's and Torrente Ballester's attempts to formulate idealized gender models, their protagonists appear marred with fissures and anxieties that undermine their legitimacy. Interestingly, given the autarkic political and economic policies of the regime, the conservative posturing of these two texts regarding gender roles as well as the texts' apparent rejection of foreign and/or non-traditional forms of gender practices, was in direct correspondence to the political climate in which

they were produced. That is, discourses from the regime were also marked by anxieties articulated in response to foreign influences. The characters in the novels of my second and third chapters begin to offer other possibilities regarding gender practices. For example, the co-protagonists of Martín Gaité's *Entre visillos*, Natalia and her teacher, Pablo, represent gender roles that function as a critique of traditional notions of gender through their seemingly transgressive behaviors. The novels I analyze in this chapter, as well as those in chapter three, also reveal the frustrations that minoritarian individuals experience as a result of their inability or unwillingness to comply with expected gender protocols.

My analysis of textual representations of masculinities relies as well, of course, on the notion of hegemony and the power dynamics at play in hegemonic discourses, which call “irregular,” that is non-normative, bodies/identities into being as a means to ground the legitimacy of a particular (hegemonic) identity. Here, I have in mind the Gramscian notion of hegemony as articulated by Lloyd and Thomas: “hegemony depends exactly, not on direct control (domination), but on dispersion” (19). Furthermore, Lloyd and Thomas argue that “hegemony, or ideology, is the process by which certain paradigms become so self-evident as to relegate alternatives to the spaces of the nonsensical and the unthinkable. It . . . renders other forms, other imaginaries, unreadable, inaudible and incomprehensible” (21). These “unreadable” and “incomprehensible” modes of identity become, precisely, a society's delegitimized bodies and masculinities created by and marginalized from hegemonic fields of power and which inhabit the realm of hegemony's constitutive outside. Furthermore, if individuals often respond to an inability to comply with a given set of gender norms through violent acts, as suggested by Evans's analysis

of *Pascual Duarte*, then a further examination of hegemonic discourse in the novels that I analyze, and how this discourse affects human identity and behavior, carries with it the potential to decrease gender motivated violence and inequality through increased awareness of how gender identities are constructed and contested.⁹ I agree, then, with scholars Matthew Hart and Jim Hansen who write, “In identifying . . . how hegemonic institutions are replicated and manipulated, we can better understand how to imagine other forms of governmentality, other forms of state power” (499). At the very least, I argue for a greater understanding of both the processes by which underlying anxieties associated with an individual’s performance of masculinity are manifest and how both individuals and collectives respond to these anxieties.

Finally, my project specifically addresses the notion of hegemonic masculinity and whether or not this term is a relevant category for analysis. I will argue that in spite of its appearance at first glance, this primary trope of masculinity is polymorphous in its ideology and practice and that there exists, therefore, the potential for hegemonic masculinity to contribute to its own ideological undoing. Briefly stated, I do find the term useful for categorizing a model of a kind of normalizing, idealized form of masculinity, one to which many men (and women) feel they must acquiesce. As such, it is a form of masculinity that contributes to the formation of gendered behaviors which, in turn, inform and respond to constructions of larger social bodies. Furthermore, if, as Connell argues, hegemonic masculinity is the “culturally exalted” form of masculinity at a given time and

⁹ In *Female Masculinities*, Judith Halberstam argues that “ambiguous gender . . . is inevitably transformed into deviance” (20) and is often confronted “with physical violence as a result of having violated a cardinal rule of gender: one must be readable at a glance” (23), a matter that I will address more fully in the chapters that follow.

context (*Masculinities* 77), then one might consider hegemonic masculinity as a kind of masculine fashion. In other words, hegemonic masculinity appears to be characterized by a certain planned obsolescence, that is, it is always already subtly and imperceptibly in flux such that masculinity remains in a constant state of crisis and, thus, front and center vis-à-vis constructions of (gender) identity.¹⁰

Chapter Outline

Chapter one, titled “Ideal Gender Models of the Early Franco Dictatorship: Gonzalo Torrente Ballester’s *Javier Mariño* (1943) and Carmen de Icaza’s *La fuente enterrada* (1947),” examines how, as novels that explicitly stage their protagonist’s processes of becoming, each work puts emphasis on theatricality, and each explicitly underscores the relationship between performance, becoming, and being, and the role that anxiety plays in that process of negotiating a gendered subjectivity. My analysis of *Javier Mariño* will demonstrate how Torrente Ballester’s novel advances a monolithic conceptualization of masculinity that coincides with the Francoist policies of the early dictatorship. As the protagonist negotiates his gender identity against other models of masculinity, the novel gives preference to one model, that of the self-made man politically aligned with the Falange, while marginalizing others. Nevertheless, and in spite of feeling pressured both internally and externally to portray this idealized mode of masculinity, Javier’s conversion is ultimately framed as problematic, as merely another

¹⁰ Toby Ditz cautions that care must be taken to read nuance “between crises in masculinity and crises in the larger gender order” arguing that “Once again, the narrative of competition among men and masculinity in crisis threatens to obscure the dynamics of the larger gender order” (7). The so-called “crisis of masculinity,” then, concerns all gender configurations and not just men or the male body.

ruse that allows him to pass relatively unnoticed in the changing socio-political landscape of the Spanish state at the onset of the Civil War in 1936. By emphasizing the role of theatricality vis-à-vis the formation of the protagonist's gender identity, the novel unwittingly undermines the legitimacy of traditional concepts of gender that critics have argued it seeks to establish. In my analysis of *Fuente enterrada*, I read Icaza's novel as foregrounding ideal and non-ideal models of masculinity by juxtaposing the two lead male characters and contrasting the interaction between each man and the novel's female protagonist. By placing masculinity in a dialectical relationship with femininity, the novel suggests that a particular model of masculinity, one that will be identified as ideal, is necessary in order for the protagonist to fully realize a model of womanhood predicated on the tenants of the *Sección Femenina*. Icaza's narrative, like Torrente Ballester's, similarly calls attention to its protagonist's transformation and realization of a gender model coinciding with official discourses at the time; in so doing, her novel, too, inadvertently delegitimizes the essentialized notions of gender that it attempts to promote. The analysis of both novels together provides a more comprehensive understanding of how the regime attempted to secure its power over the Spanish state, in part, by encouraging the transformation of Spanish society through the manipulation and restriction of what constituted an acceptable model of masculinity.

Chapter two, titled "Masculinity and the Cooptation of Female Labor in Carmen Martín Gaité's *Entre visillos* (1957) and Mercè Rodoreda's *La calle de las Camelias* (1966)," centers on how each novel calls attention to the ways in which the regime fetishizes the female body as a means to instantiate its power—as well as secure the dominance of men over women—over Spanish society, thereby grounding the hegemony

of masculinity. In so doing, the texts undermine the notion of any kind of essentialized or presumed inherent masculine superiority by demonstrating that power, as Foucault argues, manifests from an act of discourse. My analysis of Martín Gaité's *Entre visillos* demonstrates how the novel foregrounds its female co-protagonist's negotiation of gender identity against models externally imposed upon her by what Louis Althusser refers to as "Ideological State Apparatuses," that is, the institutions of family, education and religion (143). In my analysis of this work, I examine how the text characterizes these institutions as disciplinary technologies of gender utilized by the regime in order to inculcate in young Spanish woman the importance of portraying the role of wife and mother. Through its male co-protagonist, whose Republican-linked ideas concerning young women's education and gender roles cause him to be both misunderstood and rejected by the townspeople, the narrative portrays a society unwilling or unable to accept models of gender that depart from the status quo. Published nearly ten years after *Entre visillos*, by framing the female body as a sight of masculine appropriated identity, Rodoreda's *La calle de las Camelias* calls attention to the intense control that traditionally aligned masculinities attempted to exert over women and women's bodies. Characterized as a female sex worker, Rodoreda's protagonist inhabits the constitutive outside of the regime's preferred version of womanhood. Focusing on the protagonist's interactions with the men in her life, the novel illustrates how the female body was constructed (by men, consciously or otherwise) not only as a commodity for male consumption but as an object of objectification and fetishization, one acted upon as a means for men to publically instantiate their gender identity. Together, both novels emphasize how lower- and middle-class women were those most affected by the cultural practice of restricting

acceptable modes of femininity and womanhood. Both also demonstrate how, despite the fact that as the regime was pressured to make certain socioeconomic concessions, which resulted, in part, from the failure of its prior autarkic policies, the Francoist state continued its hegemony over women's labor, especially women's sexual and reproductive labor. Any perceived relaxation of the rigid system of gender roles that restricted women to the role of wife/mother in society must therefore be understood as superficial at best, as women, and especially economically unaccommodated women, continued to lack real opportunities for achieving economic and social independence within a (hyper)masculine-dominant regime.¹¹ The novels reveal, then, a certain continuity regarding the Spanish state's desire to control women and to maintain women's subordinate position to men, and this as a means to ground its own authority at a time when women's presence in formal economies both nationally and, especially, internationally, was as much an economic necessity as a political and social right.

Lastly, in chapter three, titled "Contested Masculinities in Luis Martín-Santos's *Tiempo de silencio* (1961) and Juan Marsé's *Últimas tardes con Teresa* (1966)," I look at how both Martín-Santos's and Marsé's novels emphasize their male protagonists' desire to portray a model of masculinity that each has internalized and considers to be an ideal model. As we shall see, each man attempts to alter his gender identity so that it more closely exemplifies a hegemonic model of masculinity as a way to ascend the socioeconomic hierarchy in his respective context. In so doing, the novels stage the complex ways in which masculinity, in particular, affects and is affected by notions of

¹¹ For example, by the time Rodoreda's novel was published, women were permitted by law to work in most sectors of the labor force. However, in order to do so, a woman was required to secure either her father's or her husband's permission.

class and race, and, in turn, how these identities all interplay with discourses of nation in the late dictatorship. Each novel calls attention, then, not as much to its protagonist's transformation per se (as in chapter one), but to the fact that he feels pressured and thus exhibits a desire to exemplify a particular model of masculinity, one that he must prove, in order to integrate himself into society. Unfortunately, the society conceptualized in the narrative, much like the one in Martín Gaité's novel, is unable to accommodate what is understood as Pedro's socioeconomic transgressive behavior, and he is ultimately punished (as much for crossing socioeconomic boundaries as for his inability to sufficiently exemplify a hegemonic mode of masculinity): first, by being fired from his research position and, second, by being forced to return to the countryside, a move the narrative frames as a kind of emasculation (284). Ultimately, Martín-Santos's novel portrays men as the agents of their own demise and oppression as well as the agents of women's (sexual) exploitation. The socioeconomic rigidity depicted in the novel in addition to the sense that society itself seems to be at fault for maintaining a rather inequitable distribution of power echo the dynamics of the period in which the novel was written (i.e., shortly before any of the economic benefits were realized after the passage of the 1959 Stabilization Plan). By the time Marsé's novel is published seven years later, the Spanish economy has indeed improved, but, as *Últimas tardes con Teresa* encourages its reader to ask, for whom? In my analysis of Marsé's novel, then, I examine how his protagonist unsuccessfully attempts to redefine his masculinity as a means to better his socioeconomic status in a rigidly structured society. As with Pedro in *Tiempo de silencio*, Manolo's desire to upwardly traverse the socioeconomic barriers that preclude him from becoming fully accepted into Catalan society is again confronted with society's

disapproval. Marsé imbues his protagonist with a masculinity overdetermined by notions of education, race/origin, and class, all of which problematize his ability to fully integrate into a non-impoverished contingent of Catalan culture. In my analysis, I will show how Marsé's novel highlights the ways in which appropriated identities concerning one's masculinity are brought forth as a means to delegitimize certain models, thereby restricting one's membership in and access to a particular group or society. As we will see, *Últimas tardes con Teresa* characterizes a society in which certain identities in opposition to others benefit from significant socioeconomic privileges, but only at the cost of maintaining economic insecurities for those finding themselves marginalized from power. Ultimately, Manolo experiences a double anxiety: the first being economic in nature as his only means of earning income comes from stealing motorcycles and mopeds to sell on the black market and, second, an anxiety associated with his inability to pass as a legitimate member of a particular privileged society, a role that is inextricably linked to his masculinity.

CHAPTER 1

Ideal Gender Models of the Early Franco Dictatorship: Gonzalo Torrente

Ballester's *Javier Mariño* (1943) and Carmen de Icaza's *La fuente enterrada* (1947)

Introduction

In this chapter, I look at two politically conservative novels produced during the first decade of Franco's newly formed dictatorship: Gonzalo Torrente Ballester's *Javier Mariño. Historia de una conversión* (1943) and Carmen de Icaza's *La fuente enterrada* (1947). Although these two novels tell disparate stories and were written with distinct audiences in mind, as I address in my analyses that follow, each text foregrounds its protagonist's transformation into a particular ideal subjectivity that coincides with the politics of the early Franco regime. In *Javier Mariño*, the notion of the protagonist's transformation is implicit in the title of the work and several scholars have highlighted Javier's political conversion, in part, through their classification of the text as an example of fascist literature.¹² As José-Carlos Mainer writes, "el fascismo se presenta casi siempre como un descubrimiento o revelación de la autenticidad perdida. . . . Y la novela fascista se configura como la historia de una conversión que viene a establecer la verdad" (180).

¹² See, for example, Eduardo Iáñez Pareja (325), José-Carlos Mainer (180), Tatjana Pavlović (38), Julio Rodríguez-Puértolas (523-24), and Ignacio Soldevila-Durante (45), all of whom describe *Javier Mariño* as an example of fascist literature that foregrounds Javier's political conversion to Spanish fascism. This categorization of Torrente Ballester's novel, however, is not unanimous. For instance, asserting that Javier is merely fulfilling an obligation by marrying Magdalena and serving with the Nationalist forces, Alicia Giménez is skeptical as much of Javier's political conversion as the novel's classification as such (54). I agree, however, with the classification of the narrative as a conversion novel and, as I will argue, add that Javier's political conversion represents only one dimension of his transformation. Also noteworthy regarding the novel's fascist tone is that, as Rodríguez-Puértolas notes, "pese al aval falangista de su autor, la novela fue simplemente prohibida a los quince días de publicada" (523).

The notions of what are understood as “la autenticidad” and “la verdad” promoted in fascist novels can therefore be ascertained by examining the protagonist’s transformation and final subjectivity. By the end of *Javier Mariño*, for example, not only does the protagonist appear to have converted to fascism, but in so doing he also transforms his masculine identity whereby legitimizing the “autenticidad” of both fascism and the particular masculinity he has assumed.¹³ By foregrounding the concurrent transformation of both Javier’s political and gender identities, Torrente Ballester’s novel characterizes identity construction as a process influenced by discourses of gender and politics, discourses that are, in fact, intertwined.

La fuente enterrada might seem an unlikely pairing with Torrente Ballester’s novel given that Icaza’s text does not explicitly mention fascism, that it features a female protagonist, a decidedly uncommon characteristic of fascist novels, and that it is generally considered an example of the *novela rosa* genre.¹⁴ Nevertheless, as I will argue below, Icaza’s protagonist reiterates the fascist ideology of the *Sección Femenina de Falange* or Women’s Section of the Falange. Given Icaza’s involvement with the *Sección Femenina*, similarities between the *Sección Femenina*’s politics toward women and

¹³ My use of the terms “fascism” and “fascist,” particularly in regard to Icaza’s and Torrente Ballester’s novels as well as the Spanish political environment, should be understood as referring to the Spanish variation as conceptualized by the Spanish fascist political party, *Falange Española*. For more on the *Falange Española*, see Sheelagh Ellwood’s *Spanish Fascism in the Franco Period* (1987), Stanley G. Payne’s *Fascism in Spain* (1999), or José Luis Rodríguez Jiménez’s *Historia de la Falange Española de las JONS* (2000).

¹⁴ *Novela rosa* is a term used to describe popular Spanish romance novels such as those written by Icaza.

Icaza's female protagonists are not surprising.¹⁵ In her analysis of women's participation with the *Sección Femenina*, Kathleen Richmond has described the *Sección Femenina*'s ideology as "consonant with the fascist ideal of a mobilized population ready to tackle problems in a modern, dynamic way" (9).¹⁶ In regard to the literary representation of women in popular Spanish fiction of the time, Carmen Martín Gaité first argued in *Usos amorosos de la postguerra española* that the female characters "tienen una clara vinculación con la ideología de la mujer fuerte y animosa propugnada por la Sección Femenina de Falange" (40). More recently, Carmen Servén has called attention to similarities between Icaza's female protagonists and the aims of the *Sección Femenina*. Servén posits that Icaza's protagonists generally "guardan visible afinidad con los modelos propuestos por la Sección Femenina de la Falange: son mujeres sonrientes que están en buena forma física y caminan con paso elástico" (113-14). However, to date, very little has been written about Irene, Icaza's female protagonist in *La fuente enterrada*, beyond the assertion that, like Icaza's other protagonists, she exemplifies the politics of

¹⁵ Icaza was a member of the *Sección Femenina* and participated in the formation of the *Auxilio Social* 'Social Aid,' an institution distinct from the *Sección Femenina* but operated under the authority and direction of the Falange. Icaza worked in the *Auxilio Social*'s Central Office of Propaganda and, beginning in 1940, would serve as its National Secretary for eighteen years.

¹⁶ A point of clarification is in order considering that by the time *La fuente enterrada* was published in 1947, the Falange had already begun to lose favor with the Franco regime, which attempted to distance itself from being identified with fascism at the conclusion of the Second World War. Nevertheless, as Richmond argues, with Pilar Primo de Rivera at the helm, the *Sección Femenina* continued to view "the Falange as a revolutionary organization, capable of transforming society through the efforts of its elite members," and it "maintained this primary role in the face of Spain's changing social and economic climate" (4).

the novel's author.¹⁷ My analysis of Icaza's novel therefore in part provides a more detailed account of how Irene exemplifies the notion of womanhood advocated by the *Sección Femenina* and how this very notion is intimately tied to the construction of an equally ideal masculinity. Icaza's novel, then, shares two similarities with *Javier Mariño*: first, its fascist ideological foundation and, second, as I will address in my analysis, a protagonist who goes through trials to emerge with a transformed identity, one that exemplifies the ideal gender role promoted by the narrative. By foregrounding their protagonist's negotiation of gender identities and espousing a fascist politics of transformation, Icaza's and Torrente Ballester's novels are particularly useful to an analysis of literary representations of masculinity.

Such an analysis of how masculinities are conceptualized in either of these novels has yet to be undertaken. This chapter therefore offers a more complex view of how masculinities are constructed in each text, in part, by calling attention to the interplay between discourses of masculinity and nation. By ventriloquizing official rhetoric of the time and championing specific models of femininity and masculinity as ideal modes of gender for Spanish citizens to follow, the novels present a monologic conceptualization of gender. However, by calling attention to the processes of their protagonist's transformation, both novels unwittingly undermine the presumed authenticity of the ideal gender models they advocate. Tatjana Pavlović observes this with *Javier Mariño* and posits that "Torrente Ballester's excessive and complicated configuration of sexuality and nationalism inadvertently shatters the illusion of 'organic' national and sexual identity,

¹⁷ Benjamín Manzano Badía notes, for example, that Irene is conceptualized according to "los planteamientos de Sección Femenina, construyéndose la identidad de la mujer a partir de la *abnegación, sacrificio, tarea y servicio*" (118, italics original).

denaturalizing it and exposing its constructed character” (42). I agree with Pavlović’s assertion and add that Torrente Ballester’s novel not only highlights the denaturalization of gender, but it also reveals a process by which the notion of essentialized identity is appropriated to gender. To use Judith Butler’s words, gender identity is nothing more than “a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being” (*Gender Trouble* 33). As I will demonstrate below, this process is also present in *La fuente enterrada*.

In the analyses that follow, I first examine how and why Torrente Ballester’s novel foregrounds a particular model of masculinity, one that assumes heteronormativity, as an ideal model that the protagonist feels he must exemplify. Briefly stated, *Javier Mariño* depicts the protagonist’s negotiation of masculinity vis-à-vis various masculine models that he encounters on his trip to Paris. Through Javier’s interactions with these other men, the narrative reveals a dichotomous conceptualization of masculinity that is exemplified most frequently by the binary man/*marica*. Additionally, I demonstrate how Javier’s negotiation of gender is marked by moments of anxiety. Second, I examine Icaza’s novel and will show how *La fuente enterrada* is structured along a dynamic that places masculinity in dialectic with femininity. Specifically, Icaza’s novel characterizes a particular form of masculinity as an ideal form, and without that form, a woman cannot be fully dedicated to the service of men, a role the text promotes as an ideal expression of femininity. Finally, as novels that explicitly stage their processes of becoming, each puts emphasis on theatricality, and each explicitly underscores the relationship between performance, becoming, and being, and the role that anxiety plays in that process of negotiating a gendered subjectivity.

Javier Mariño: A Crisis of Gender and Politics

In this section, I examine how *Javier Mariño* sets up the notion of the self-made man that is politically aligned with the Falange as the gender/political identity to which the protagonist will conform. I will argue that Javier's desire to leave Spain is motivated by the fact that his current gender identity is no longer acceptable, no longer viable in the changing socio-political climate of the Spanish state, and that during his voyage to Paris he discovers the gender/political identity represented in the self-made/falangist man as an ideal model that he must embody. I will also demonstrate that by staging the protagonist's masculine and political transformation, the novel emphasizes the mechanisms of theatricality and performance as integral components in that process of transformation.

From its first chapter, *Javier Mariño* puts theatricality, performance and gender/political identity front and center. In the opening scene, Javier is about to board a train to begin his trip to Paris. Parting ways with his friend, Jacobo, Javier notices that both he and his friend stand between two porters on one side and, on the other, a civil guardsman "que asoma su tricornio por la ventanilla" (22). Javier's assessment of the guardsman, "es antiguo y habrá servido al Rey" (22), suggests that he believed the guardsman's political allegiance lies with the Carlists.¹⁸ The porters, however, are described cursing and wiping off their sweat with blackened hands (22), casting the two

¹⁸ The Carlists generally supported the so-called nationalist forces who would mount a coup-d'état against the democratically-elected Spanish government, the Second Republic, on July 17, 1936. Also, from here forward, all citations from *Javier Mariño* refer to the 1943 edition by Editora Nacional as opposed to the later 1977 and 1985 editions, which, as I will address in a subsequent note, exhibit several editorial elisions.

as representative of the working class. Standing between the civil guardsman and the two porters, the narrative frames Javier as awkwardly positioned, if only temporarily, between the two major opposing political factions associated with the Spanish Civil War. Stepping onto the train and keenly aware of the civil guardsman's presence, Javier harshly criticizes the government of the Second Republic before both he and Jacobo raise their hands with the falangist salute. As he takes his seat, Javier "casi se siente orgulloso" at having given the falangist salute, an action the text characterizes as mere theatrics, "un acto insincero, una pequeña farsa" (23). In essence, Javier is placed in an in-between space where he has no real political identity and his performance becomes the means to provide one. Although the reader is left to wonder his motivations, the pleasure Javier receives from clearly faking an identity could very well have resulted from not having been stopped or questioned by the civil guardsman. Also, by publically presenting himself as a falangist sympathizer, Javier's voyage to Paris is initiated with theatrics.

At first glance, considering that he left Spain on July 14, 1936, mere days before Franco-backed military incursions were to begin in the peninsula, the volatile political conditions that characterized the Spanish state at the time suggest that Javier's trip was simply influenced by a desire to escape the escalating conflict (and with it the necessity of having to exemplify particular gender and national identities), an assumption supported by the notion that Javier "no quería encontrarse cogido en el engranaje de las cosas nacionales" and that "España empezaba un mal período . . . y huía de la catástrofe" (31). However, the impetus behind his departure from Spain, as well as his subsequent falangist performance is more complex and has as much to do with a politics of gender as it does with the chaotic political situation of the Spanish state. That is, while the novel

makes explicit that Javier was concerned about the changing Spanish political climate, “la situación política de España le da miedo” (52), as we will see, the novel simultaneously establishes that ultimately his actions were driven by a crisis of gender identity resulting from Spain’s political transformation.

That Javier’s desire to transform his masculine identity is motivated as much by a politics of gender as a politics of nation is evident in the assertion that “No era la Historia, sino la sangre del padre y de todos los hombres de su casta la que lo empujaba fuera de la Patria” (33). Implicit in the notion that Javier’s father, Manuel Mariño, was a member of a caste of other men is the idea that Manuel, as we shall see, was only one of many self-made men. By using the term “Patria” ‘Homeland’ or ‘Mother country’, the narrator casts Spain as a kind of larger, extended family from which Javier felt expelled. What will be revealed as his drive to become a self-made man is therefore framed not only as a desire to be more like his father, but also to be more closely identified alongside other Spanish men, his brothers in the family/nation who already exemplify a culturally preferred form of masculinity. Furthermore, the reference to blood serves to biologically and organically connect Javier to this caste of men and, by extension, to Spain itself. By depicting Spain as an extended family rather than a political entity and by connecting Javier to his national (Spanish) family via a biological fluid that supports life, Torrente Ballester’s novel characterizes the nation as a construct in which men are framed as life-giving/saving agents of the national body. And it is precisely Javier whom all of these men reject as part of that body, and who will push him towards reconfiguring his identity by learning and enacting a new one that should remedy the situation and allow for his incorporation into the new “Patria.”

Bound for Paris, Javier reflects on his father's life as he holds up a picture of his parents. When he was fifteen, Manuel had left for the Americas an illiterate fisherman and, after having made his fortune there, returned to Spain twenty years later. In the description given of his father, not only is Manuel's economic success emphasized, but also his pragmatism by noting that when he returned, "hablaba tres idiomas, [y] vestía como un caballero" (33). Manuel's apparent success is further underscored by his characterization as an "*indiano*" (34, emphasis original), a term generally used to describe Spanish men who emigrated to the Americas in the 19th and early 20th centuries and who later returned to Spain after becoming wealthy. The description of Manuel as an *indiano* casts Javier's father as a kind of self-made man and recalls the critic Michael Kimmel's use of the term in his diachronic consideration of masculine and male identity formation in the United States. In *Manhood in America*, Kimmel links the notion of the self-made man, "a model of manhood that derives identity entirely from a man's activities in the public sphere, measured by accumulated wealth and status, by geographic and social mobility" (13), to a form of hegemonic masculinity that emerges in the United States in the late eighteenth and early nineteenth centuries. Although my project is concerned about a different historical and cultural context, the term is nonetheless relevant. In both contexts, a notion of preferred masculinity is characterized by a process whereby a male gains preferential status within a masculine hierarchy by traveling to lands and peoples categorized as uncivilized, earning financial status, and then returning to his native land.

The positive image of the protagonist's father as a successful and pragmatic self-made man contrasts with the text's criticism of Javier's intellectual interests. For

example, the text characterizes Javier's interest in education as a trait that he inherited from his mother, "La preocupación intelectual le venía de casta por la madre" (33), not from his father, immediately feminizing his quest for knowledge. This is further underscored by the description of Javier's prior intellectual pursuits as an "error" that Javier now presumably corrects by "eleg[iendo] el mito paterno" (33). In other words, the text frames the pursuit of intellectual interests for their own sake as a feminized activity and therefore beyond the realm of the "mito paterno," which is itself characterized by the notion of travel. The revelation that Manuel used to refer to his son pejoratively as a "señorito" (34) further distinguishes each man's masculinity by stressing the fact that, unlike a self-made man, Javier did not earn his own wealth. The text's criticism of Javier's choices, and therefore his current gender role, continues in the same manner as Javier compares himself to his older brother: "Su hermano mayor dirigía la fábrica de conservas; pero él jugaba en el césped, frecuentaba la compañía de muchachitas y pasaba muchas horas entre libros" (34).¹⁹ Here, too, the notion of the self-made man characterizes the older brother's position of power at the factory (he is, in part, fulfilling Manuel's standard of masculinity) and contrasts against the image of Javier involved in activities frequently associated with leisure rather than work. Furthermore, the descriptions of his father and brother juxtaposed against the feminized and infantilized

¹⁹ A point of clarification is in order regarding Javier's interest in spending time with "muchachitas" (34). The term arguably recalls the young María Victoria, who was fourteen when Javier became interested in dating her. Prior to the reference to the protagonist's interest in socializing with "muchachitas," the text notes that Javier and María Victoria used to spend time together at "la ría" (30). These images are then repeated shortly after the text reiterates that, were the situation in Spain different, Javier "hubiera seguido frecuentando muchachitas y bibliotecas, y navegando los veranos por la ría de Arosa. Y se hubiera casado con María Victoria" (35). In the end, the narrative infantilizes, generalizes, and criticizes this love interest.

image of Javier establish his current gender identity—a childish man interested in leisure, socializing, reading—as subordinate through the lens of his new masculine model, the self-made man.

The text sets up the comparison of Javier to that of the self-made man at the same time that it characterizes his trip itself as a lesson, a journey of becoming that will afford him the opportunity to transform his masculine identity. This characterization is implicit, in part, in the observation that follows Javier’s recollection of his father and brother: “Si el padre no hubiera muerto, ahora no tendría que pasarse el tiempo por Europa, en aprendizaje tardío, y hubiera podido marchar directamente a la Argentina” (34). Here, the specific reference to Argentina is relevant only because by traveling to the Americas, as opposed to Europe, Javier would more closely emulate his father’s history. What is significant, however, is the notion of travel beyond Spain’s borders which would afford him the opportunity to adapt his masculinity so that it more closely emulates his new masculine ideal. By framing his present journey as a learning process, the text represents the notion of travel as an integral component in the process of becoming a self-made man: in essence, one learns how to become a self-made man through the act of travel. Furthermore, the assertion that Javier was late in modeling this particular masculinity implies both that the self-made man is the standard to emulate, that the twenty-six year-old Javier should already *be* one, and that he needs this journey to Europe before he can actually take on what his father did, before he can successfully emulate him.

The characterization of the protagonist’s journey as an “aprendizaje tardío” yields two questions that merit consideration: first, in addition to the notion of travel, how does the text describe what this learning process will entail, and, second, is it a process that the

protagonist willingly undertakes? The first question is addressed by the description that follows the protagonist's recollection of his father and brother. After comparing himself to these two men, Javier increasingly views his own gender identity through the lens of the self-made man and gives his own assessment of his current masculine identity:

“Tengo todos los defectos del señorito provinciano, y si he de librarme de ellos, comenzaré disimulándolos” (35). By calling attention to what he believes are “defectos” (i.e., his educational interests and preference for leisure activities, but, above all, his general fear of being perceived by others, presumably other men, as non-masculine) of his current masculinity, Javier's self-reflection reiterates the notion that he believes his gender identity fails to live up to the image of his new ideal masculine model.

Furthermore, his statement reveals the mechanism that he will utilize in order to resolve his predicament: theatrics. By masking those “defectos” that mark his identity as distinct from the ideal of the self-made man, Javier will, in effect, *become* that (self-made) man. The text therefore introduces the mechanics of the protagonist's “aprendizaje” as a self-policing process in which he will attempt to occlude through an act of performance any perceived difference between his own gender identity and the one he takes as ideal.

Javier's tendency to self-police his identity becomes more salient during the trip itself. For example, sitting alone, Javier imagines hypothetical situations in which he is approached by the civil guardsman and required to interact with him. After inventing possible cover stories for different scenarios that he imagines, Javier concludes: “Pero yo soy un cobarde. Pienso estas majaderías para disfrazar mi timidez. Lo que me pasa es que no me atrevo a acercarme” (40). In what is the first of many instances in which he refers to himself as a coward, Javier's admission of masking his fear of the guardsman lends

credence to the idea that his falangist performance at the station was a way for him to mitigate unwelcome anxieties resulting from the Spanish political conflict and here provoked by the figure of the civil guardsman. Following his admission of cowardice, the text reiterates Javier's earlier assessment of his masculine identity as deficient through the assertion that "la timidez es uno de los defectos que conviene eliminar" (40) thereby underscoring the incompatibility of his current masculinity with the evolving Spanish state. This helps clarify Javier's apprehension of the civil guardsman. That is, if Javier's present masculine identity exemplifies an alternative masculinity, one that does not figure into the gender paradigm of the evolving State, then it stands to reason that as a figure of that State, the civil guardsman represented a threat to Javier. Furthermore, by emphasizing the protagonist's incongruous gender in the given sociopolitical environment, the novel casts Spain as a kind of (political) machine that requires specific parts (i.e., falangist self-made men) to facilitate its proper function.

That Javier felt pressured to police and cloak his own gender behavior in response to the national/political crisis immediately preceding the Civil War is no less indicative of his own crisis of masculine identity and can be inferred from his concern regarding how others might perceive his masculine identity. Not only is this implicit in the aforementioned example with the civil guardsman, but it is also highlighted in yet another hypothetical situation that the protagonist envisions on route to Paris in which he imagines that he has been murdered in his compartment. Javier invents possible conclusions a detective might draw regarding his identity were the detective to inspect his body. Specifically, he wonders whether or not the detective would identify him as a Spaniard: "No, porque su aspecto no es demasiado español, o no es lo que en Europa se

entiende por un tipo español” (50). Javier’s imaginary answer reveals that he does not believe his physical appearance corresponds with traits that he and others associate as being obviously identifiable as Spanish.²⁰ Not only does Javier feel inferior to his new masculine ideal, but by failing to externally exemplify what amounts to a national stereotype, he also fears that his external appearance will result in another’s inaccurate assessment of his nationality—a fear that he will have to confront in Paris when he will be asked in three separate instances if he is French (66), Argentine (128), and Turkish (154). Indeed, Javier is so concerned that he does not exemplify a particular masculine/national identity that he himself even “temía padecer un ‘complejo de inferioridad’” (59). Revealed through the imaginary detective, Javier’s internal dialogue calls attention to his discomfort regarding his present national identity, that he has an identity in mind that he believes he must exude, and that he feels inferior to others. In effect, Javier has a crisis of both masculine and national identity. In this layered way, Torrente Ballester’s novel characterizes a certain conflation of masculine and national identities in regard to the notion of male gender.

The text also makes clear the appeal of this particular gender role (i.e., the falangist self-made man) given the rapidly destabilizing political situation in Spain at the time by noting that “Sin las cosas de España no se hubiera acogido al mito paterno y popular, y hubiera seguido frecuentando muchachitas y bibliotecas” (35). Implicit in this observation, which addresses the second question that I mentioned above concerning

²⁰ Although no indication is provided here that identifies which characteristics Javier believed to be more typically associated with Spanish identity, shortly after he arrives in Paris he examines himself in a mirror and asks, “¿Por qué no tendré el pelo negro y los ojos ardientes de andaluz?” (131), which suggests that, for Javier, appearing Spanish necessitated exhibiting stereotypically Andalusian features.

whether or not the protagonist willingly embarked on his “aprendizaje,” is the notion that he had not wanted to change his masculine and political identities and that he began to do so only in response to the changing political situation in Spain. In this sense, Torrente Ballester’s novel foregrounds the model of the falangist identified self-made man as the preferred model of masculinity for the given historical moment, one that, if practiced well, will presumably enable the protagonist to go unnoticed in the new State.

Although Javier seems to lack self-awareness and any clear goal, as I will argue in the remainder of this section, his choices and thoughts seem to reflect a need to confront his identity and see to what degree he can transform himself to fit this new gender/political model. His desire to negotiate his masculine identity also clarifies his reason for choosing Paris as his destination.²¹ Prior to his arrival, Javier had telegraphed an acquaintance that lived there, Carlos, in order to have someone help him get situated (64). Javier had met Carlos two years earlier when he passed through Javier’s hometown, Arosa. Considering that Carlos was “un poeta cubano, hijo de emigrantes españoles” (64), the two men share certain similarities (i.e., their interest in literature and a familial

²¹ Ironically, the reason he offered to his family was that his trip was simply a “viaje de estudios” (35) to the Paris Library. The text, however, adds that rather than a short educational trip, Javier’s reason for going to Paris was nothing more than “un buen truco para huir [de España] sin que la madre se alarme demasiado, sin que lloren las hermanas, sin que el hermano mayor, que no tiene fe en él, tuerza la boca y hable de dificultades económicas” (35). Initially, it seems puzzling that Javier felt it necessary to lie to his family. What exactly would alarm his mother were she to know the truth about Javier’s trip? Arguably, if Javier had told his family that he was frightened of the situation in Spain, as the text itself reveals, he would have effectively emasculated himself according to his ideal masculine role, which proscribes the experience of fear. In addition, the implication that he is living off of the family’s wealth instead of contributing to it would further emasculate him vis-à-vis that standard embodied in his brother and father (the self-made man). The notion that Javier’s older brother already lacked faith in him likely reinforced his decision to project a stronger (i.e., non-fearful) masculine image in front of his family.

connection to the Americas). It is worth noting that although Carlos was born in Cuba, according to the Civil Code of the time he still had Spanish nationality considering that both of his parents were Spanish citizens. Despite this fact, by choosing to emphasize his birth origin instead, the description of Carlos as a “cubano” implicitly frames this character as non-Spanish. In so doing, Javier ironically enacts against Carlos what he fears others will do to him: misrecognize and label him as “non-Spanish.” Nevertheless, despite Javier’s and Carlos’s similarities, Javier expresses regret for having contacted his friend and begins criticizing him while travelling: Carlos “pertenecía al tipo de hombres que más le desagradaba” (64). If Javier indeed detests Carlos, why would he have willingly contacted him? What was it about Carlos that resulted in Javier’s sharply negative assessment? Javier’s description of Carlos as “dotado de una absoluta carencia de energía” (64) and as “un bohemio” (65) suggests that Carlos is more interested in pleasure rather than work and recalls how the protagonist’s older brother had described Javier. Given that the text has already judged and gendered these characteristics (i.e., interest in literature and leisure activities), Javier is already feminizing Carlos according to those standards. Even if Javier fails to recognize it, the two have a lot in common, and thus we see Javier here, upon arrival, begin to project his own characteristics outward onto others and attempt to judge them using the standard he is trying to become. In effect, he is working on identifying, detesting, and therefore eliminating those characteristics in himself that he considers “defective.”

Javier’s projection of his new standards is particularly evident in his drive to categorize the people with whom he comes into contact as either aligning with or against his conception of ideal gender roles, and his subsequent rejection of those individuals

who exemplify non-ideal traits. In addition to his reaction to Carlos, this is especially noticeable in Javier's interactions with Irene, Carlos's girlfriend. For example, when Carlos introduces Javier to Irene he advises Javier that Irene does not mind if he sees her nude, and, as the two men enter her room, Carlos "le dio una palmada en la nalga" (70). Javier reacts to the public display of affection with disgust: "Se sentía profundamente molesto: todo aquello excedía sus peores esperanzas" (71). This response, however, suggests that he anticipated encountering a situation of which he would not approve. As a result, his justification for having contacted Carlos—that he wanted to have Carlos as a city guide—seems less plausible. Instead, the protagonist's decision to meet the two reveals an underlying desire to observe them and, perhaps, a need to experience the emotions that would manifest in his reaction. In this sense, Carlos may be his guide not to the city, but to establishing a rejection of mores that did not fit into his ideal masculinity. Indeed, Irene's liberal display of sexuality, implied through her nude presence, certainly elicits a strong reaction in Javier, who describes her as "la mujer más abominable de la tierra: fea, zorra y comunista" (79). Javier's insult combines certain sex/gender and political identities into the image of the abhorrent woman whereby he constructs Irene as the abject object, the unthinkable image that he attempts to completely reject. He even thinks to himself that "de buena gana la mataría" (75). But it is also the "public" nature of the sexual display that bothers him, which the text suggests as well when Javier makes several critical observations of Parisians' different expressions of sexuality. For example, Javier observes a couple kissing each other in the cinema and responds by telling himself that he would be "incapaz de besar[se] con una muchacha delante de nadie" (112). By expressing his disapproval of others' public (sexual) behavior, not only is Javier

discursively framed as morally superior, but the text also elucidates the mechanics by which he constructs a new self. In essence, Javier's new masculine model acts as a filter from which he observes characteristics in others, judges them, and thereby clarifies what he himself stands for.

The foreign environment of Paris therefore affords Javier the opportunity to both practice and internalize the model of masculinity that he had yet to learn, but also to safely receive others' feedback regarding the accuracy of his performance. This notion is exemplified in Javier's brief conversation with a young girl who sold fascist newspapers. Javier approaches the girl and tells her that he is a falangist in exile in Paris as a result of the Civil War and exaggerates by informing her that he "h[a] matado a un socialista" (121). Observing that the girl "le miraba como a un ser extraordinario" (121), Javier seems to have given a genuinely convincing performance. There was, however, one potential problem in his portrayal. When the girl asked him about the falangist symbol, he could not immediately recall its shape: "No lo sabía bien . . . no recordaba si el yugo estaba derecho o invertido" (121). Although the text does not explicitly indicate he was upset by his inability to quickly recall the symbol, he is described wandering the streets for the next five hours (122), and then, taking a moment to pause, notices trash on the ground and wonders if he, too, could be so easily discarded from society (123), suggesting that his fear of being rejected from society is connected to his faulty falangist performance in front of the girl. He is somehow aware that failure to convincingly perform the prescribed gender/political identity is enough to turn him into a social pariah, into a socially abject object. From this experience, Javier concludes that in order to accurately portray himself as a falangist and therefore avoid abjection, he would need

more practice: “Necesitaba hablar, perfeccionar su singularización hablando con otra persona” (123). By pointing out Javier’s newfound awareness of the need to verbally practice this role in front of another person, the text emphasizes yet again the performative nature of identity as well as the protagonist’s need to accurately internalize and represent a particular gender/political identity in this moment.

By characterizing Javier as without a clear category (gender, political and even national considering his idealization of Andalusian traits) and, thus, distinct from the ideal masculinity presented in the self-made man, his journey becomes his identification with and performance of an ideal gender/political identity. Javier’s need to interact with others therefore necessarily includes associating with people who, like Carlos and Irene, exemplify traits that run counter to those sanctioned by his new masculine model. Lacking any clear category himself, when viewed through the lens of this new model, Javier’s rejection of others becomes his way of defining his identity, thereby calling attention to the tenuous nature of identity itself. In addition to his outright criticism of others’ behaviors, his rejection of others is also present in his concern with being contaminated by the notion of sexual impurity, and marks the last interaction he has with Carlos and Irene. By coincidence, Javier crossed paths with the couple after they had just left a communist rally with Magdalena, a university student involved with the communist movement. Although Javier would not be formally introduced to Magdalena until afterward, the four of them decide to dine together. Irene asks Javier if he has found a girlfriend and, after he answers negatively, suggests that he could easily find “entre las inglesas” of the university a “lady Chatterley” (142). Irene’s reference to D. H. Lawrence’s novel *Lady Chatterley’s Lover* infuriates Javier and he responds: “Me dan

asco lady Chatterley y sus problemas . . . No tolero la granujería ni la liviandad, porque no quiero contaminarme” (143). Javier’s distaste for Lawrence’s female protagonist certainly reads as hypocritical considering his prior romantic involvement with a widow, María de las Mercedes. According to the tradition at the time, as a widow, Mercedes would have been expected to maintain a perpetual mourning for her deceased husband. Therefore, from the perspective of Javier’s adopted identity, his relationship with Mercedes, just as Lady Chatterley’s affair with her gamekeeper, would have been considered inappropriate. Nevertheless, Javier’s use of the words “granujería” and “liviandad” are intended as insults to both Carlos and Irene (143). Carlos even asks in response, “¿Por qué, pues, estás con nosotros? Yo me parezco mucho a un granuja, y en cuanto a Irene, no es una monja” (143). Javier’s reaction indicates that he fears and believes his association with them will somehow impede his ability to change, to create a successful emulation of his internalized model of masculinity, and leave behind those same characteristics in himself. The text confirms this belief by noting that as he left their presence, he had a strong desire to “lavarse de todas las impurezas que la compañía de Carlos e Irene habían arrojado sobre su espíritu” (145). Javier’s fear of contamination and his concomitant desire to purify himself of that which could problematize his emulation suggest that he is anxious about his own gender identity. Furthermore, his tendency to be drawn to observe and critique individuals that he may judge as immoral betrays both his libidinal fascination with subjectivities that are sexually marginal to his idealized notions of gender, as well as his need to better internalize and strengthen those idealized notions and purge himself of those qualities or desires that he assesses as “defective.”

Man or “marica”

Considering that the text frames Javier’s time in Paris as an opportunity to practice and perfect his new identity, one that he will be required to accurately emulate when he returns to Spain, in this section I look more closely at the protagonist’s performance of gender/political identity particularly as he interacts with other men in order to examine the results of his negotiation of masculinity. These performances are significant because the novel frames identity as a constant performance and of proving oneself; thus they exemplify Javier’s attempts to emulate and essentially become a (self-made) “man.” As I demonstrate below, the protagonist’s interactions with others reveal a dichotomous conceptualization of masculinity such that his successful performance is equated to being a “man,” while any of his and others’ behaviors that are contrary to the identity of his new masculine model are set up as *queer* by not conforming to that standard. Essentially, for Javier, either he behaves a certain way (and is a “man”), or he must be a “marica,” a term the novel associates with characters and traits that do not conform to the model of the self-made man. Furthermore, no middle ground exists within this masculine binary: either one conforms to the notion of what it is to be a “real” man (i.e., the self-made man of falangist political orientation) or one is simply a “marica” (i.e., a non-“man”). Specifically, I examine the protagonist’s interactions with four men, all of whom the text implicates as serving a similar purpose as models. This is implicit, in part, in the names of three of the men (Antonio, Antón, and Antoine), which emphasize their interchangeability. The fourth man, Arturo, whose name does not exactly coincide with the others, is, in fact, the one that is more difficult for Javier to handle, the one that is hardest for him to judge and belittle. Additionally, each of these men not only represents

different gender/political identities, but each also hails from a different country of origin whereby the text nationalizes the models as well.

The most significant of Javier's interactions with other men occur as a result of his ensuing relationship with Magdalena. A short time after the two meet, Magdalena, who, like Irene, identifies herself as a communist, invites Javier to a political rally in which supporters of the *Frente Popular* were going to speak.²² Believing him to be a falangist, Magdalena tells Javier that she has invited him so that he "pase . . . un mal rato" (165). Given that the prologue reveals the two will eventually marry, Magdalena's invitation seems motivated as much by her romantic interest to spend time with Javier as it does with his political affiliation.²³ Although Javier politely declines, Magdalena pressures him into going by suggesting that his reluctance would indicate that he is afraid to engage with opposing political views: "Si es así, yo me convenceré de que es usted cobarde" (165). Portraying himself as a falangist and feeling it necessary to "prove" his identity to himself and others, Javier is effectively coerced into going.²⁴ In order to appease Magdalena and avoid being called a coward, Javier agrees to attend the rally. After their arrival, however, his fear returns: "Estoy quedando como un cobarde" (168). Implicit in Javier's fear of being labeled a coward is the notion that he believes he is

²² The *Frente Popular* 'Popular Front' was an electoral coalition of several left-leaning political and union organizations that won the elections of February 1936 on an anti-fascist platform.

²³ Magdalena's name, of course, recalls the biblical figure of Mary Magdalene who is commonly, although mistakenly so, thought to have been a prostitute. In Torrente Ballester's novel, then, Javier serves as a kind of Christ-like figure who will "cleanse" Magdalena of her sins, that is, her communist political inclination.

²⁴ This sense of coercion can be inferred through Javier's reaction to Magdalena: "se mordió los labios y no respondió" (165). Coupled with his verbal silence to Magdalena's challenge, this physical response, a reaction often identified as a physical manifestation of anxiety in the text, suggests that he is indeed upset by Magdalena's provocation.

supposed to behave or respond to the situation in a way that, for Magdalena, would authenticate his political identification (i.e., in a way that would cause her to judge him again as a falangist). Thus, the protagonist's gender/political performance is never complete and must always be reiterated. However, the text also links the return of his fear to his feeling of being coerced by Magdalena as evidenced in his assumption of her motives: "Me ha traído aquí para avergonzarme" (168). By continuing to bite his lip and causing it to bleed, he responds to feeling fear through the act of a self-inflicted wound. In effect, Javier mitigates internal anxieties regarding his public portrayal of masculinity as well as being coerced by Magdalena by demonstrating to himself that he is strong (i.e. he can withstand pain) and by punishing himself.

Javier links cowardice to inaction and both his and Magdalena's use of the word "cobarde" is suggestive of a kind of antithesis to the falangist "hombre de acción" (98) that he attempts to portray, an anti-man-of-action that was already feminized early on in the novel through characterizations of Javier's own lifestyle (34). Javier focalizes this antithetical position in the figure of the gay male, as evidenced by his reaction to the increased anxiety he feels at being vexed by Magdalena: "Todo desaparecía de su mente para dejar sólo aquella seguridad amarga: estaba quedando como un marica" (168). Here, the protagonist clearly associates fear/cowardice with the figure of the *marica*. The text also makes clear that Javier was acutely bothered by the notion that Magdalena—a woman and a communist—was pressuring him through the assertion that "eran *sus* burlas las que temía" (169, emphasis added). Considering the protagonist's desire to be a man-of-action and his fear of being labeled a *marica* (thereby failing), this scene portrays a dichotomous conceptualization of masculinity that forecloses any middle ground between

the category of the *marica* and the ideal masculinity represented by the falangist man-of-action. From the point of view of Javier's falangist persona, only through a public confrontation at the rally would Javier be able to prove himself a man-of-action rather than a *marica*. Feeling pressured to prove his masculinity and heterosexuality as much to himself as to Magdalena, Javier interrupts the speaker shouting "¡Eso es mentira, Jean Cassou! ¡Usted sabe que es mentira! ¡Arriba España!" (169).²⁵ Javier's outburst certainly convinced the participants at the rally of his political performance; in response, they forcibly move him to the lobby where he is greeted by four men he believes to be "burgueses de izquierda" (169). The four men, however, identify themselves as members of the *Camelots du Roi*, a French youth organization of the far right, who pull him aside.²⁶ By vocally challenging the speaker, Javier effectively demonstrates to Magdalena and others the apparent authenticity of his political and sexual affiliations. Furthermore, Javier's anxiety that he will be perceived by others as a *marica* reveals the importance of correctly passing, that is, publically exemplifying a particular kind of masculinity, and emphasizes the notion that heterosexual masculinity must be (publically) validated through the rejection of the category of the homosexual.

From here on, the dichotomous conceptualization of masculinity as man/*marica* increasingly characterizes Javier's subsequent interactions with other men in the novel. Three instances stand out in particular as significant examples of this masculine

²⁵ ¡Arriba España! was a slogan used by Spanish fascists at the time.

²⁶ Despite the fact that Javier "Mintió" (170) when he introduced himself to the four men as a falangist, the text, quite tellingly, calls attention to his convincing portrayal of this political identity by noting that the men "le tendieron la mano" (170). In a move that likely solidified this performance, he then lifts his hand with the fascist salute as he leaves prompting the men to return the gesture (170).

dichotomy because of the way in which Javier responds. As I will demonstrate below, Javier reacts to each situation by becoming self-reflexive of his gender/political identity. The first of three examples of the man/*marica* dynamic that I examine occurs when Javier meets two male acquaintances at the university: Antón Meillet, the son of a farmworker from Salamanca, Spain, who sympathizes with the Spanish Republic, and Antonio Lupescu, a Romanian exile traveling to Spain to fight with the insurrection.²⁷ These two men embody both the political and sexual identities associated with the man/*marica* binary. Anton's position becomes immediately clear as he begins to discuss with Javier his views regarding human sexuality:

El hombre tiene necesidad de ser feliz, y sólo volviendo a la naturaleza lo conseguirá. La naturaleza nos produce sin vestidos, lo mismo que sin religión y sin Estado. Para nuestra vida nos ofrece el modelo de los animales, que son fuertes de cuerpo y carecen de complejos. Ellos practican la moral del instinto, que es la única perfecta. . . . Convirtiendo la sodomía en normalidad, apartamos la desdicha del sodomita.²⁸ (265)

Antón's suggestion that humankind would be better-off by returning to an animalistic form of governance indicates a certain allegiance with anarchist politics. Furthermore, although there is no reference to his own sexuality, Antón's treatise on human sexual

²⁷ The character Antón Meillet appears in chapter nine, part two in both the 1943 Editora Nacional edition and the 1977 edition, which was included in the first volume of Torrente Ballester's *Obra completa* published by Ediciones Destino. The more recent 1985 Seix Barral edition, however, curiously omits this chapter and character. In the "nota breve" of this more recent edition, Torrente Ballester notes that he cut several passages and words that he felt were "innecesarios" (9). Arguably, Torrente Ballester eliminated the passage containing the story of Antón as a result of the anti-Semitic description given to the character: "su rostro huidizo de cuarterón judío" (263). This and other elisions from the 1977 and 1985 editions, such as a description of a German soldier wearing a swastika (61) and a racist reference (112-113) have been addressed by Ana Gómez-Pérez, who suggests that the changes were necessary, in part, to accommodate Spain's changing national political climate (126) in the 1970s and 1980s.

²⁸ The term "*sodomita*" was frequently used to disparagingly refer to gay men.

mores promotes the acceptance of homosexuality as normal human behavior, which positions him then, both politically and sexually, in opposition to Javier's character. Antón's argument that man should pursue his instinctive drive to find happiness as well as his promotion of the idea that people should be able to "vivir libremente" (264) conflict with a fascist concept of subjectivity, which rather than promoting individual freedoms aims to homogenize society according to and through the appropriation of traditional gender roles. Interestingly, Javier responds to Antón by expressing "un violento deseo de romperle las narices" (268). Why would Javier feel so threatened by Antón's discussion? In essence, the application of Antón's approach to homosexuality would undermine the foundation upon which Javier's falangist beliefs were based. As Eve Kosofsky Sedgwick argues in *Between Men*, "The importance - an importance - of the category 'homosexual' . . . comes not from its regulatory relation to a nascent or already-constituted minority of homosexual people or desire, but from its potential for giving whoever wields it a structuring definitional leverage over the whole range of male bonds that shape the social constitution" (86). In other words, the term and category of the "homosexual" is employed as a means to facilitate and concomitantly justify the stratification of male relationships. If Javier were to accept homosexuality as normal human behavior, he would lose an ability to position himself as superior to other men. In essence, the acceptance of homosexuality as a permissible form of masculinity would preclude the falangist self-made man-of-action from achieving its hegemonic and preferred status, and this is precisely the political/gender identity that Javier is fighting to claim as his own. Javier's encounter with Anton, then, highlights his desire to use

violence to eliminate the threat posed by Anton's mode of masculinity and, thus, secure his dominance.

When Javier eventually leaves after Antón refuses to engage him in a physical fight, he notices Antonio looking on with approval. Approaching Antonio, the two discuss the status of the Spanish Civil War. Antonio explains that his family had been killed by communists and that, motivated by a desire to avenge those deaths, he was traveling to Spain to fight with the "Legión extranjera" (269), immediately juxtaposing Antonio and Antón's political views. Antonio's belief that the purpose of marriage is to facilitate procreation further frames him in opposition to Antón's liberal consideration of human sexuality. Furthermore, Antonio's character recalls a fascist conceptualization of subjecthood by advocating freedom through the destruction of self, as he expresses his belief that he will die in the war: "Tengo el convencimiento íntimo de que moriré muy pronto, y estoy contento. No porque la muerte haya de ejercer en mí una justicia, sino porque será mi liberación" (270). Implicit in Antonio's remark is the notion that bodily destruction leads to spiritual freedom (i.e. the fascist notion of creation through destruction) and that personal transformation requires the destruction of the present self. Antonio's view therefore echoes both Javier's previously expressed desire to eliminate defects and "la suciedad" from his gendered body as well as the protagonist's violent reaction to Anton. Deeply moved by Antonio's discussion about the difficulties he and his family had in Romania, the protagonist finds it difficult to respond verbally (276). Emotionally, however, Antonio's experience causes Javier to reconsider his own predicament as it relates to Spain's political situation: "comprendió que otra vez sus propósitos se desmoronaban y que la antigua seguridad estaba muy lejos todavía" (278).

Arguably, at this point in the narrative Javier's intentions were not to return to Spain, but to remain in France away from the Spanish Civil War and the political (and gender) identities he believes it will require of him. His sense that his plans were beginning to disintegrate suggests that Antonio's history caused Javier to reassess whether or not his current gender/political performance would be sufficient to secure his safety were he to return to Spain.

In a way, the juxtaposition of Antonio and Antón in this scene further exemplifies the man/*marica* dichotomy through the association of what, from the perspective of Javier's idealized masculinity, are positive (i.e. masculine and/or manly) attributes to Antonio (bravery, a willingness to fight, an anti-communist/communism drive, heterosexuality) and negative attributes to Antón (communism, anarchy, homosexuality). Furthermore, not only are these two masculinities politicized, but they are also nationalized. For example, although Antón's father was Spanish, there is no mention regarding his mother's origin; his last name, Meillet, certainly suggests that he was at least part Catalan or French. Furthermore, the text delegitimizes his nationality by calling attention to his political support of the *Frente Popular*, by observing that he "Hablaba mal el castellano," and by describing him as Jewish (263), thereby effectively casting him as non-Spanish.²⁹ On the other hand, despite being Romanian, Antonio exhibits qualities that are aligned with a falangist conceptualization of masculinity: he was a father,

²⁹ From a Francoist and falangist perspective, a "true" Spaniard would, of course, be Catholic. Antón's character, then, also echoes Javier's internal conflict regarding his ability to perform particular gender and national identities. Although Antón's father was Spanish, this alone could not compensate for the traits that Javier's falangist persona judges as non-Spanish (Antón's last name, his inability to speak Spanish well, his political affiliation).

Christian, suffered at the hands of (Russian) communists and openly supported the Franco-led rebellion (270-76). Furthermore, his name, unlike Antón's, is in *castellano*. As a result, the text identifies the two men as representative of each of the two principle factions that fought in the Civil War. Also present in the juxtaposition of the two men is Javier's tendency to observe masculine qualities in others and then to compare and assess those masculinities against the masculinity of his new model. Given his violent rejection of Antón and affirmative response to Antonio, Javier clearly admires Antonio's position and even appears to feel guilty for not being able to emulate Antonio's example. For instance, he later tells Magdalena that, unlike Antonio, he is not "capaz de abandonarlo todo, cruzar la frontera y marchar al frente" because he is a "cobarde" (302-3). In other words, Javier is not yet the "man" he wants to be and his reaction to Antonio suggests that he feels anxious for not already *being* that man. Javier's interaction with Antonio also prompts him to be more vocal regarding his views of the Spanish political conflict. For the first time, he now articulates that "España nos necesita a todos. . . . Es España lo que importa" (303). Of course, this problematizes the typical reading of Javier's successful political "conversion" at the end of the novel, leaving open the possibility that he returned to Spain to fight in support of the nationalist coup only as a means for him to feel that he has succeeded in becoming a "man." Together, the two men serve as two divergent models of masculinity for Javier: one to emulate, the other to reject.

Javier continues the process of negotiating masculinities in his subsequent interactions with another pair of men that he meets at the countryside estate of Magdalena's aunt, Francisca. Magdalena had asked her aunt to invite Javier to stay there after noticing that he "Había enflaquecido" (352), which she attributes to anxieties

resulting from news of the Civil War.³⁰ The second example, then, of the man/*marica* dynamic occurs between Javier and Francisca's friend, Lord Arturo Stonebroke. Curiously, when Magdalena and Javier are on route to her aunt's property, she encourages a certain competition between the two men by suggesting that, when they arrive, Javier change his clothing and wear something similar to Arturo, who Magdalena describes as a kind of "modelo de la perfección masculina para el gusto de [su] tía" (358). As she takes Javier to his room, she even suggests that Arturo could be her "marido ideal" and advises Javier that Arturo "acabará eclipsándolo[lo]" (358), leaving the protagonist feeling uneasy. After he asks Magdalena to leave his room so that he could get ready, the sense of rivalry between the two men is exacerbated when he hears Arturo talking to two other people outside his bathroom window. In reaction, Javier focuses on his own body, conceding that through the process of grooming he was only trying to forget Arturo, "a quien no conocía, y con el cual, sin embargo, se había planteado una rivalidad" (361). Watching Arturo, Javier asks himself, "¿Sería una especie de periquito entre ellas, triunfador entre jóvenes y viejas? ¿O más bien un hombre dotado de admirables condiciones sociales, educado y simpático?" (361).³¹ The pejorative connotation of the term "periquito" suggests that Javier is jealous of Arturo, and that, as a

³⁰ There are various references (for example, 118, 129, 147, 164, 193, 201, 224, 242) to Javier purchasing and even "ávidamente" (349) reading newspapers which further attest to his anxiety, presumably over what was happening with the Spanish Civil War. However, the protagonist's concern over how events were transpiring in Spain has more to do with the notion that he felt forced to transform his identity such that each newspaper functions as a reminder that, upon his return, he would be obligated to occlude those aspects of his identity in disaccord with a falangist conceptualization of masculinity.

³¹ A diminutive form of the word "perico," as noted in the Dictionary of the Spanish Royal Academy, when used in the colloquial expression "perico entre ellas" the term connotes a kind of ladies' man: "Hombre que gusta de estar siempre entre mujeres" ("Periquito").

potential suitor to Magdalena, he feels threatened by his presence. However, the contrast between the (pejorative) image of Arturo as a “periquito” and as “un hombre dotado” suggests that Javier is confused about how to feel toward him. Javier’s description of Arturo also bears similarity to the way he himself used to be in Spain, which adds nuance to the sense of rivalry between them. Not only is there a rivalry between Javier and Arturo vis-à-vis Magdalena, but since Arturo shares a resemblance to the model of masculinity that Javier now attempts to occlude, the two men also exemplify a rivalry between the protagonist’s “old” and “new” masculine models.

As before with Antón and Antonio, Javier’s observation of Arturo causes him to examine his own masculinity. This idea is underscored as Javier shifts his visual focus from Arturo outside to his own image reflected in the bathroom mirror. The very juxtaposition of Arturo’s image framed by the window and Javier’s image framed by the mirror emphasizes that Javier’s subsequent recasting of his own bodily features occurs in response to his observation of Arturo: Javier “Tenía buena figura, aunque su cuerpo fuera asténico; pero si le faltaba la conformación atlética, sus movimientos eran de heredada elegancia; y si su rostro no era hermoso, era, en cambio, varonil y de admirable capacidad expresiva” (363). Javier’s self-observation reveals a sense of inferiority vis-à-vis Arturo as he both calls attention to and attempts to compensate for perceived weaknesses in his physical body. He attempts to mitigate a sense of inferiority associated with his assumed lack of physical strength by highlighting other aspects of his image. For example, by pointing out the “heredada elegancia” in the quality of his movements, Javier recasts his lack of physical strength as insignificant and characterizes his body as if it were somehow genetically or, perhaps, racially superior. He also diminishes Arturo’s physical

attractiveness by focusing on his own facial features, which he interprets to be virile and therefore more esteemed according to his internalized notion of masculinity.

The narrative itself also seems to want to make fun of Arturo as evidenced, in part, by his title and surname, Lord Stonebroke, which cast the character as a fake and without money of his own. More details about Arturo's past that complement this view are revealed after Javier's introduction to Francisca. When both he and Magdalena find themselves alone, Magdalena tells him that Arturo essentially became Francisca's adoptive son after his father, Lord George, a British captain who had befriended Francisca's sons when he was stationed in France during the First World War, was mortally wounded (368-70). Magdalena also notes that during the war Arturo had lived with his mother in Scotland, where he was protected "de todo peligro" (368), and describes him as "lo que un burgués llamaría un muchacho afortunado" (370). The information Magdalena provides casts Arturo as a privileged son who inherited, rather than earned, both wealth (from Francisca) and social status (from his father's title). From the point of view of Javier's assumed gender/political identity, that identity to which Magdalena associates him, Arturo is essentially framed as a dandy and therefore less "manly" than Javier's new gender model. Nevertheless, Magdalena's description of Arturo intimately parallels Javier's own experience, which explains, in part, why he describes Arturo in favorable terms when the two men are formally introduced: "era un tipo de otra clase, desde luego de la mejor clase. . . . atlético sin gordura; esbelto sin afeminación y demasiado bello de rostro" (372-73). Javier's remark about Arturo's socio-economic class suggests that Arturo impressed him, and his observation of Arturo as thin,

attractive and non-feminine recalls the prior description he gave of his own physical traits.

However, while the protagonist may well find traits in Arturo that he admires, precisely because Arturo recalls characteristics akin to his own masculine model, one that he is trying hard to conceal, and as a result of being pitted against him in a competition for Magdalena, Javier must prove himself more of a man, and will thus attempt to emasculate Arturo (i.e., preclude him from being categorized a “man”). Since Javier’s association of the absence of beauty to manliness exemplifies the tendency within a traditional gender paradigm for beauty to be associated with femininity, his observation of beauty vis-à-vis the male body would therefore be expected to trigger an anxiety associated with the resulting ambiguous expression of gender. Despite having characterized Arturo as lacking any sense of “afeminación,” a subtle feminization of Arturo is apparent in the text’s subsequent assertion that “En otra ocasión, a Javier le hubiera molestado la perfección casi femenina de su perfil, y el brillo oscuro de sus ojos” (373). The text indicates here that Javier is carefully observing Arturo and is not bothered or upset by his feminized appearance, as he has reacted in the past, but he was certainly curious, attracted enough to make the observation. As a result of his inability to outright emasculate Arturo according to his physical appearance and mannerisms and as a means to gain a sense of superiority over him, Javier subsequently tries to categorize Arturo, although unsuccessfully, according to other models: “Buscaba Javier . . . reminiscencias literarias, y la de Oscar Wilde, que Magdalena había aludido, la rechazó inmediatamente . . . Recordó estilos en rápida inspección—Shaw, Chesterton, Huxley . . .—y todos los desechó igualmente. Porque el método de Stonebroke era mucho más sencillo y eficaz”

(374). The protagonist's recollection of literary models stems, in part, from the fact that he was impressed by Arturo's verbal prowess. Furthermore, considering that Arturo was a well-dressed and attractive man, the reference to Oscar Wilde again contributes to Arturo's categorization, if only temporarily, as a dandy. Well-dressed, educated, and from a wealthy class, Arturo arguably reminds the protagonist of himself. However, as qualities antithetical to those of a falangist self-made man, and, thus, which could jeopardize the protagonist's safety in a fascist Spain, Javier found it necessary to categorize Arturo in such a way as to position himself in a position of superiority. In essence, rejecting Arturo was a means by which Javier could frame himself as distinct from the figure of the dandy. Yet implicit in the succession of names/models is also the notion that, for Javier, Arturo remained uncategorizable.

Javier will, however, get an opportunity to "prove" his superiority over Arturo after he learns from Magdalena that Arturo had asked her to marry him (414). Arturo had asked her when they were horseback riding with her cousin Clotilde and Clotilde's husband, Antoine. Arturo explains that he is not in love with Magdalena, but simply needs to get married for financial/inheritance purposes and that she could do as she pleases were they to marry (415-17). Nonetheless, Arturo's proposal surprises Magdalena who declines his offer by telling him that she would instead marry Javier (418), which, according to the honor code of his new masculine model, forces him into a duel with Arturo. The two men agree to a game of poker in which Javier plans to lose all of his money as a means to prove to Arturo that "Los españoles estamos acostumbrados a batirnos con desigualdad y a perder con honor" (439). From Javier's position, the logic behind his decision was to prove to Arturo his willingness and determination to risk

everything for Magdalena whereby publically demonstrating his superior “manliness” as much as his claim to court her. Of course, considering the similarities between the two men, by proving himself more of a man than Arturo, not only does Javier emasculate Arturo, but in so doing he repudiates his former self. That is, whether or not Javier is a self-made man, by taking such a risk he behaves like one.

The appropriation of non-ideal masculine traits to the category of the *marica* is exemplified more literally in the figure of Antoine, the husband of Magdalena’s cousin, Clotilde, and the third model of masculinity that I will examine in regard to the man/*marica* dichotomy.³² Described by Javier as a “sodomita” (388) and “un afeminado vulgar” (419), Antoine is, perhaps, the text’s exemplar of the non-masculine and homosexually-identified male. Under the pretext of needing matches to light a candle, Antoine stops by Javier’s room after everyone has retired for the evening. Javier notices several things about Antoine: that he speaks differently now than when they were first introduced, that he is lying about his motives for visiting (Antoine’s candle is already burning), and that Antoine is wearing an “escandalosamente encarnado” silk pajama (387). Javier’s observations frame Antoine as a man of questionable integrity by calling attention to his misrepresentation of motive, and he confronts Antoine about it. After admitting the truth to diffuse the protagonist’s confrontational tone, Antoine sits down and asks Javier for a cigarette. The description that follows not only emphasizes Antoine’s non-masculine traits, but it also reveals a certain attraction or desire that Javier expresses toward Antoine:

³² The text does not explicitly state Antoine’s nationality although it is certainly suggested that he is French given both his and his wife’s names and that they reside in Paris (370).

tendía la mano ensortijada y cuidada esperando el cigarrillo. . . . pero repentinamente la finura de la mano enjoyada, el modo como la había tendido, la delicadeza de la garganta, las pantorrillas depiladas que el pijama, subido al desgaire, dejaba entrever, y un perfume penetrante, aunque sutil, que Antoine despedía le hicieron concebir una sospecha, solución inesperada a una interrogante que desde hacía doce horas mantenía en la conciencia, sin atreverse a formularla: Antoine era sodomita. (388)

The image of Antoine's delicate physique and the adornment of his hands with jewelry, both of which the text associates with the expression of female gender, lead Javier to conclude that Antoine is gay. The reference to Antoine's "penetrante perfume" categorizes Antoine with stereotypically feminine and masculine traits. On the one hand, Antoine is feminized through the frequent association of the word "perfume" to female body fragrances. On the other, the perfume's penetrating quality alludes to Antoine's uninvited presence in Javier's space, and what Javier perceives as a "threat" of sexual motives. In other words, the penetrating quality of the perfume is a metaphor of Antoine's (libidinal) penetration of the protagonist. Given Javier's conclusion regarding Antoine's sexuality, the description of Antoine's disruptive presence casts gay men as transgressive and unwelcome elements of society. It is ironic, then, that Javier should also describe Antoine's scent as "sutil," which leaves open the possibility that he may have found the scent appealing. The description itself through the details provided and the word usage seems to embody desire or at least a recognition of "womanly" seduction on Javier's part. Furthermore, all of this is presented to the reader as seductive and through Javier's eyes. Antoine's use of double entendre in his reply further hints at his sexual preference and possible attraction to Javier. As Antoine takes the lighter from Javier he presses his fingers into Javier's hand and declares: "¡Delicioso! . . . ¿No sabe usted que Clotilde me prohíbe fumar, y que tengo que valerme de estratagemas inocentes para

satisfacer un vicio inofensivo?” (388). The double meaning attached to smoking casts Antoine’s “vicio inofensivo” to both smoking and his sexual attraction to men. Through the association of smoking with male homosexuality and its description as a “vicio,” Antoine’s remark also anticipates the rather unfortunate characterization of same-sex attraction as resulting from a personal choice characterized as “unhealthy.”

Javier is clearly “molestado” after observing in another man traits and behaviors he associates with women or the female body and to whom he betrays some attraction. Not only does he observe physical cues that were culturally coded as feminine such as Antoine’s use of jewelry and his painted finger nails (372), but he must also negotiate Antoine’s sexual advances. By exemplifying a desire to inflict violence on Antoine, his response to Antoine’s presumed sexual identity recalls his prior desire to commit violence against Antón: “dominando la reacción inmediata, pensaba solamente: ‘¿Debo pegarle?’” (390). Although Javier never commits an act of physical violence against Antoine, the notion that he was “dominando” his first instinct suggests that he wanted to, and he confesses to what he would rather have told him: “Usted, señor, es un sujeto repugnante, y antes de echarlo de mi cuarto voy a romperle un hueso y alterar . . . la sucia belleza de su rostro” (390).³³ Javier’s use of the feminizing word “belleza” suggests that, like Arturo, he is attracted to certain features of Antoine’s face. Nevertheless, although he describes Antoine’s face as exemplifying beauty, his qualification of that beauty as

³³ Judith Halberstam posits in *In a Queer Time and Place* that with respect to the transgender body, “violence is almost an inevitable outcome when the gender-ambiguous subject inspires not disgust but desire; the desire directed at the transgender body is a turbulent desire—one that must be paid for in blood” (108). Halberstam’s argument is relevant to Antoine’s character as a result of the protagonist’s discovery of feminine-coded traits on Antoine’s male body. Javier’s desire for violence therefore arguably betrays his attraction to Antoine.

“sucia” suggests that he simultaneously feels disgust or, perhaps, shame at having discovered “belleza” on a male body. The detailed description of Antoine suggests that his disgust serves only to captivate his attention all the more. As Pavlović asserts, “magnified by Javier’s imagination, Antoine opens up pleasure in the discovery of his ‘perversion,’ pleasure in the disclosure of the word *sodomite*, indulgence in detailed descriptions of perfumes, ankles, necks, jewelry, and so on” (41, emphasis original). While I agree with Pavlović’s assessment of Antoine, I would add that the pleasure Javier feels also results from his ability to appropriate Antoine to the category of the *marica* whereby Javier concomitantly locates himself in a position of power over Antoine. Plagued by his inferiority complex and inability to live up to the expectations of an idealized masculinity, Javier’s desire to commit violence against Antoine, as with Antón before, results from his struggle to identify men who do not comply with his idealized masculine model as abject. By identifying Antoine as abject, Javier thus “protects” himself from indulging or satisfying his desire and therefore protects his idealized masculinity that he is trying to perform.

In addition to the feelings of attraction/repulsion that Javier feels toward Antoine, his reaction was also characterized as “lleno de temor” (391). Considering his larger bodily shape compared to Antoine’s and that he expresses confidence that he would be able to successfully fight Antoine, his fear seems perplexing. Pavlović posits that the fear likely results from the fact that “Antoine renders visible what is unspeakable” (40) (i.e. the encountering of ambiguous expressions of gender), concluding that it therefore demonstrates Theweleit’s argument “that threats to fascism are often envisioned as ‘a socialist youth of indeterminate gender’ ([Theweleit] 170)” (41). Again, I agree with

Pavlović's assessment of the character, but add that the notion of male homosexuality exemplified by Antoine's character is necessarily speakable, that it is, in fact, a subjectivity that must first be articulated in order to then be cast out as inadmissible to fascist masculine identity. Javier suspected but "had not dared" to articulate it until he felt he could confirm it. And it is when he confirms and names it, "Antoine era sodomita," that he can then try to eliminate it. Thus, the category of the gay male must always be observed and, more important, must always be spoken about in order to legitimate heterosexuality.

Finally, the protagonist's interactions with these four men give him opportunity to reinforce his performance of political (falangist) and masculine (self-made man) identities. In particular, Javier's assessment of Antón and Antoine as deficient or deviant effectively marginalizes these two individuals thereby allowing him to reaffirm the qualities of his new gender/political identity. These men effectively mark the limits of intelligibility and decency vis-à-vis the protagonist's ideal masculinity. Yet, Javier does not seem cognizant that his own subjectivity and morality depends on the existence of these other masculinities that he codes as immoral. Also evident in the protagonist's interactions with Arturo and Antoine is his subtle attraction to each man. He is drawn to certain feminine-coded traits exhibited by Antoine, and, in Arturo, to characteristics that he sees in himself. He responds by fearing this attraction, in part, as a result of his possible identification with a non-ideal form of masculinity, but also because of the anxiety that ambiguous expressions of gender provoke, especially in politically and ideologically conservative environments. In essence, the protagonist reacts against being labeled a non-man (i.e., a *marica* or coward) by "converting" to, that is, by attempting to

overtly exemplify a falangist conceptualization of masculinity, which ultimately pushes him to decide to return to Spain to fight in the war.

Javier's "conversion"

Finally, Javier's tendency to over-determine his masculine identity suggests a fascist conceptualization of male subjectivity. According to the critic Barbara Spackman, "Fascism seems to overdefin[e] itself rhetorically and semiotically: hence the need to . . . identify the fascist by the clothes he wears and the slogans he repeats, and, in general, to attempt a realignment of signifiers and signified" (5-6). In his interactions with others as well as when he examines himself in the mirror, Javier repeatedly attempts to portray himself according to the masculinity of the self-made man as well as to demonstrate the presumed superiority of this masculinity over other forms. Javier's interactions with these other men suggest that at the core of his assumption of falangist identity is a gender/sex conversion, a reinstating of heterosexuality and traditional masculinity modeled on the father and brother. Torrente Ballester's novel therefore calls attention to the intimate interplay between discourses of gender and politics. Curiously, the fact that Javier has chosen to explore different models of masculinity in Paris, a city in which he would not be judged by his own society, suggests that he may have wanted at least a chance to decide his own masculine identity. Travelling to Paris affords Javier the opportunity to negotiate his gender/political identities whereby he compares various models of masculinity against his ideal model, which he then attempts to perform. Paris also proves to be a space in which he is constantly aware of the war's progression and, therefore, the need to be a falangist man, which ultimately encourages Javier to perfect his

performance. However, although Javier returns to Spain to fight with Franco's troops and marries Magdalena, his conversion to falangist political identity remains questionable considering that the novel conceptualizes identity/ideal masculinity as a constant state of policing oneself and trying to emulate something, but without necessarily ever being done with this task. Ultimately, although critics have read Javier's return to Spain as well as his marriage to Magdalena as "proof" of his masculine/political transformation, seen from this vantage they only become two more opportunities for him to emulate a particular masculinity that is never secure or stable.³⁴ Indeed, considering the association of Magdalena's name to the biblical story of Jesus and Mary Magdalene, the text frames Javier's relationship with her as a kind of test. That is, if Javier (Christ) can convert the sinning prostitute, Magdalena, who through her communist affiliation is initially associated to the figure of the communist/whore, then this is another way for the protagonist to both test and perform his new gender/political identity, which could then be observed and understood by others as indicating authenticity.³⁵

La fuente enterrada: Masculinity in dialectic with femininity

³⁴ In the introduction to the 1977 edition of *Javier Mariño*, Torrente Ballester writes that in his original manuscript, of which there is no existing copy, Magdalena committed suicide. As the author notes, however, this version was rejected by the censors, which led him to alter the novel's ending in order for Editora Nacional to be able to publish the work (110-11).

³⁵ Given that Irene's communism is linked to the figure of the whore, this reading also explains, in part, Javier's somewhat problematic attraction to Magdalena. However, Magdalena also embodies some traditionally masculine characteristics (she goads and challenges Javier as being a coward, for example). Arguably, Javier is attracted to her because she has both some characteristics that he admires in his own masculine model, as well as what he is trying to refuse and denigrate (her politics) and what he therefore may be fascinated with.

In the opening scene of *La fuente enterrada*, which takes place shortly after the end of the Spanish Civil War in 1939, Irene, the novel's female protagonist, is described working as a volunteer nurse in a sanatorium in which she had previously been a patient. While she reflects on her time at San Juan, the sanatorium, Irene learns that her husband, Raúl, will soon return to take her home. Narrated from this shifting temporal perspective, the first part of the novel reveals through several narrative flashbacks information about Irene's tragic childhood (from a young age she was raised by her aunt after her parents died, and was traumatized by her aunt's punishment tactics) and her later marriage with Raúl. These flashbacks reveal that as a result of Raúl's infidelities and the emotional trauma caused by the death of her second child, Irene suffered severe psychological distress which prompted her husband to admit her to San Juan. Irene would be treated by Dr. Pedro Vendrell, the son of Irene and Raúl's longtime neighbor, Elena, who had requested to care for her after learning of her hospitalization. Through Pedro's treatment and her ensuing friendship with him, the protagonist improves quite dramatically; by the time Raúl returns to take her home, she has transformed from Pedro's patient to personal assistant.

Through Pedro and Raúl, the two primary male characters, Icaza's novel emphasizes the importance of a particular mode of masculinity by juxtaposing one man's masculine model against the other's and allowing the reader to observe how each man interacts with and affects the female protagonist's emotional and psychological wellbeing. In essence, the narrative is structured along the dynamic that a certain mode of masculinity, exemplified in Pedro, is required in order for the female protagonist to manifest a particular form of ideal femininity. As I will demonstrate below, Pedro is the

only male character in *La fuente enterrada* who is consistently characterized in a positive manner and as having a positive effect on Irene.³⁶ Raúl, on the other hand, serves as counterpoint to Pedro's ideal male role, and his presence discursively secures Pedro's ideal masculine status in the narrative. I begin my analysis of this text, then, by examining the ways in which Icaza presents her female protagonist as an example of ideal femininity, and how she positions that identity relative to the two key male characters. Since the text presents the details of Irene's past as well as the development of her relationship with Raúl through the use of narrative flashbacks, the image of Irene introduced in the opening chapter occurs chronologically after she has been under Pedro's treatment and supervision at the sanatorium.³⁷ In so doing, Icaza subtly encourages her reader to assume a critical position regarding Raúl and conversely view Pedro more favorably. Second, I examine Raúl's masculinity to determine what qualities of his masculinity impede Irene's ability to exemplify her internalized notion of femininity. As I will argue, the text sets up Raúl's treatment of Irene as contributing to her psychological debilitation and subsequent admission to the sanatorium. Lastly, I explain how Icaza constructs Pedro's masculinity in opposition to Raúl, whereby Pedro's presence in the narrative provides Irene with a certain space in which she may develop and practice the particular ideal mode of femininity that she has already internalized.

³⁶ Servén notes that Pedro has much in common with several of the lead male characters in Icaza's other romance novels: they are all physically and socially attractive, successful, and always able to offer support and protection for the female protagonists (119).

³⁷ Irene's transition from patient to volunteer nurse at the sanatorium remains largely unarticulated in the narrative. However, considering that most of the descriptions in which she is characterized as an assistant and helping the other patients in the sanatorium occur after Pedro declares her "radicalmente curada" (144), her introduction in the novel's opening scene arguably takes place after she has recovered.

Irene as ideal woman/mother

As the novel begins, the narrator metonymically associates Irene to an ideal mode of femininity through the use of the trope of motherhood. For example, in the novel's first scene she is portrayed bringing a glass of warm milk, an obvious metaphor for breast milk, to a female patient at the sanatorium. By providing the patient with milk, Irene is cast with a characteristic typical of traditional female gender roles (i.e., woman as nurturing mother), an image further emphasized as Irene recalls how another patient used to refer to her as the Virgin Mary: "Tú eres la Virgen" (14). The association of Irene to the Virgin Mary not only complements the narrative's introduction of the female protagonist as an ideal mother, but also introduces the notion that an ideal woman is both chaste and catholic.³⁸ The protagonist is also characterized as surprisingly strong despite her physical size: helping another patient sit up, the text describes her as having "una fuerza que nadie hubiera sospechado bajo su frágil apariencia" (11). Considering the text's association of Irene's character to an idealized expression of femininity, the reference to the protagonist's strength contrasted against her smaller or seemingly more delicate bodily frame promotes the notion of the ideal woman as similarly strong, but without *appearing* strong. In essence, the text characterizes feminine strength as a kind of resilience that enables a woman to exceed her bounds and to perform her duties; one that is distinguishable from its masculine counterpart (physical strength and the accompanying signs that mark bodily strength such as a muscular and therefore

³⁸ As Morcillo Gómez notes in her analysis of Francoist educational discourse, during the Franco regime "The ultimate role model prescribed for women was the Virgin Mary, in whom both virginity and motherhood coincided" ("Shaping" 57).

masculine body-type). The text calls attention to Irene's ability to persevere through difficult circumstances by highlighting her willingness and dedication to assist others. For example, when she volunteered at the "pabellón de «sucias»" (10), she regularly assisted in the hospital laboratory, which was characterized by "un olor especial, insoportable, que a Irene, durante meses, había producido náuseas" (13). Yet, despite the smell and the resulting nausea that she initially experienced, the text notes that "Hoy ya no lo sentía" and that "Acababa uno acostumbrándose a todo" (13). By emphasizing that Irene no longer felt nauseous and that she was able to adapt to the difficult or unpleasant circumstances presented in the laboratory, this scene anticipates Irene's future ability to overcome the emotional difficulties with which she will again be confronted after she returns home to Raúl and must contend with his continued infidelities. The narrator's subsequent characterization of the protagonist further underscores her eagerness to help others and her general adaptability to a given situation: "Irene Quiroga, entregándose en cuerpo y alma al cometido que había solicitado. Aunque delicada, es más, quebradiza, de aspecto, había en ella un asombroso caudal de energía. Ningún trabajo le pareció repugnante, ninguna noche en vela demasiado larga" (17-18). Framed as a resilient, submissive and dutiful woman, the text's introduction of the female protagonist elucidates a (feminine) strength in accord with the *Sección Femenina*'s vision of womanhood, which, of course, advocated for women to be resilient and dedicated to serving others but in ways that did not allow for or encourage women to exceed the bounds prescribed to their gender. Furthermore, as María Teresa Gallego Méndez asserts, this particular role of femininity, which promoted the notion of woman as a volunteer laborer, was intricately tied to the construction of Franco's Spain: "según el artículo 4º

del decreto de mayo de 1940, la aportación de su actividad personal contribuía «a la común tarea de la reconstrucción de España y de su permanente grandeza»” (92). This link between an idealized form of femininity and its role in the construction of Franco’s Spain points to the historical and political significance of Icaza’s female protagonist in *La fuente enterrada*. Dedicated to work that she willingly solicits and possessing an ability to persevere, Irene is cast in the present as the embodiment of the notion of femininity propagated by the *Sección Femenina*. With most of the first part of the novel dedicated to narrating Irene’s experiences in her marriage with Raúl prior to her admittance to San Juan, by highlighting the effect of Pedro’s treatment as well as Irene and Pedro’s interactions with each other in the novel’s second part, it becomes clear, as my analysis will reveal, that this ideal vision of womanhood is a role that Irene wants to perform, but cannot as a result of Raúl’s interference.

By introducing Irene in the beginning of the novel as a model of ideal femininity and womanhood, Icaza imbues her protagonist with easily identifiable traits resulting in a character that is both strong and likeable. As such, Icaza therefore encourages her readers to emotionally identify with her female protagonist and the challenges that she encounters. By setting the novel to begin the day that Irene is to return home from her time at San Juan as both patient and volunteer nurse, and by calling the reader’s attention to several tragic events that occurred in her past through the use of narrative flashbacks, Icaza entices her reader to be more critical of the individuals whose actions contributed to Irene’s emotional distress. Furthermore, Icaza leaves two signposts early on in the narrative that further guide the reader to discriminate against her husband Raúl. The first occurs when Irene interacts with another patient who is mumbling about her past. Irene

overhears the woman mention something about a man, “y él me decía” (10), and immediately thinks to herself: “Siempre lo mismo . . . ¡el hombre!” (10).³⁹ Implicit in Irene’s reaction is the assumption that, in general, the female patients seem to have had previous difficulties with the men in their lives, and that these difficulties likely resulted in their hospitalization at San Juan. Irene’s reaction to the woman therefore suggests the likelihood that she, too, had been admitted to San Juan as a result of a past event involving a man, *the man*, in her life (i.e., Raúl). Indeed, the subsequent scene serves as the second signpost, a scene in which Irene is waiting for Raúl to take her home and which suggests that he is the likely cause of her admittance. Curiously, the news of Raúl’s arrival surprises Irene when Don Gabriel, the director of the sanatorium, calls her into his office to inform her that her husband is on his way. Another doctor interjects and explains to Irene that Raúl had intended to pick her up before but was caught in the chaos of the Civil War (16). This comment coupled with the reference to “liberación” (16) confirms that Raúl’s present return coincides with a date shortly after the war has ended and implies that Irene has been at San Juan for at least the three year duration of the Civil War.⁴⁰ The doctor then asks Irene and Don Gabriel, “¿no les había explicado en su visita, a raíz de la liberación, que si retrasaba algo el ir a sacarla era porque quería antes

³⁹ This scene also serves to assert Irene’s status as an ideal woman by juxtaposing her identity and role against the female patients at San Juan. For example, Irene notices that the other women frequently say “yo era” and that “En San Juan nadie decía «yo soy»” (10), which suggests that Irene always knew who she was during the course of her treatment and that they do not. If Irene’s own self-identification seems clear to her, then her issue is not whether or not she measures up to her ideal identity (as I have demonstrated with Javier, Torrente Ballester’s protagonist), but that someone else has impeded her ability act in a way that is commensurate with that role.

⁴⁰ In fact, as she clarifies in her recollections of her time spent at San Juan, Irene spent a total of six years there (39), which indicates that she was most likely admitted in 1933.

reorganizar su casa y normalizar su vida?” (16). The doctor’s question highlights the fact that Irene knew nothing about Raúl’s return, and that, more specifically, Raúl has never communicated to his wife when he would return to take her home from the sanatorium, and that it was expected by all that he should have done so. This second signpost encourages the reader to question Raúl’s motives throughout the course of the novel, and to be more attentive to and critical of the way that he treats Irene.

Icaza’s masculine polemic

The primary issue presented in Irene and Raúl’s relationship is that, ultimately, Raúl’s masculinity does not allow Irene to easily be the woman that she desires to be. This notion is framed by the structure of the first of part of the novel, which begins with Irene about to return to Raúl from the sanatorium and ends with her prior admittance. The narrative flashbacks of the first part of the novel effectively fill in the missing gaps and the details regarding Irene’s past and the events that led to her emotional breakdown. Since much of the novel’s first part is comprised of numerous flashbacks of Irene and Raúl’s marriage, the first part of the novel effectively demonstrates Raúl’s influence on Irene leading to her admittance to San Juan, while the second part, which begins as Irene regains consciousness in the sanatorium, details the effects of Pedro’s interaction with the protagonist as well as her reintegration into life at home with Raúl. The narrative’s structural division therefore reiterates the juxtaposition of masculinities modeled in the two leading male characters, and, as a result, the novel calls attention to the effects that each principle male character has on the female protagonist. In this section, I begin with an analysis of Raúl’s character in order to examine those aspects of his mode of

masculinity that both create tensions between him and Irene that problematize her ability to exemplify her internalized notion of femininity, and arguably contribute to the degradation of her well-being. I will then examine how Icaza casts Pedro's masculinity in opposition to Raúl's. Unlike Raúl, Pedro encourages Irene to fully actualize her internalized notion of femininity, and it is only through her treatment with Pedro that she is able to recover from her psychological trauma and perform the image of the ideal woman presented in the opening pages of the novel.

One of the narrative flashbacks that addresses Irene and Raúl's courtship foreshadows future problems that Irene will have with Raúl. In this scene, the two discuss their feelings for one another and Irene tells Raúl, "Si yo quisiera a un hombre, le querría hasta la muerte . . . Y si fuera desgraciado, enfermo y pobre, le querría aún más" (52). Irene's expression of love exemplifies a traditionally held and religiously justified belief regarding the institution of marriage: her love until death echoes the notion that marriage was an unbreakable contract between a man and a woman and recalls the Francoist prohibition of divorce.⁴¹ Furthermore, by emphasizing her willingness to love Raúl were he mentally, physically, or economically "impaired," Irene reiterates the idea that a woman's duty in marriage was to unconditionally care for and serve her husband regardless of any difficulties. Of course, at this point in the narrative the reader already views Raúl somewhat critically and therefore would rightly infer that Irene's remark foreshadows Raúl's future misgivings. (In fact, as I will later explain, Irene will indeed care for Raúl on his deathbed after a train he was traveling on, accompanied by a woman

⁴¹ Divorce was declared illegal by the Spanish Charter of 1945 and would remain illegal until 1981.

with whom he had an affair, was bombed.) The tension created by the reader's awareness that Raúl would eventually pose difficulties for the protagonist is augmented through Raúl's initial reaction to Irene's feelings/declaration: "Sentía que . . . le estaba ofreciendo un don maravilloso, quizá único, y que él no tenía el valor suficiente para aceptarlo" (52). Raúl seems to recognize Irene's portrayal of an ideal femininity. However, implicit in his expression of unworthiness (indeed, he lacks "courage") is a simultaneous recognition of his own insufficient exemplification of a masculinity that would correspond to Irene's ideal gender status. This incompatibility is reiterated through Raúl's later desire to "transformarla" (71). That is, the novel's logic suggests that if Irene already exemplifies an ideal notion of femininity, then Raúl's desire to "hacer de [ella] una pequeña obra de arte" (71) risks diverting Irene away from portraying that ideal femininity. In other words, the novel suggests that since Raúl is unable to exemplify the masculinity that he believes must accompany and correspond to Irene's femininity, he instead desires and attempts to change her to bring her femininity in line with his present mode of masculinity.

After they marry and begin living together, Raúl's treatment of Irene is more significantly scrutinized in the narrative. This is implicit when their servant, Nea, warns Irene to be cautious with Raúl: "Usted ándese con ojo, señorita. ¿Sabe lo que me dijo al saber que se casaba? «Un mes doy para engañarla.»" (78). Nea's remark precedes Irene's observation of Raúl exchanging glances with another woman when he and Irene spend an evening out, which leaves Irene emotionally upset. Irene's feelings of unease are exacerbated when Raúl later dismisses her query regarding whether or not he knew the woman (79). However, the tension caused by Raúl's apparent interest in other women

would subside after Irene becomes pregnant with their first child, Gloria. Focusing on her unborn baby, the text reveals that she no longer feels anxious about Raúl's presumed infidelities, rather "se sintió crecida, fuerte, poderosa. Ya no temía a nada ni a nadie" (80). What is subtly emphasized by this contrast is the notion that Irene seems happiest when she is able to perform the activities proscribed to female gender under a traditional gender rubric (i.e., the duty of motherhood), and that she becomes disturbed, fearful, or upset in reaction to a mode of masculinity that would problematize her ability to exercise her presumed duty to be an ideal wife or raise a family. Raúl also does not react supportively when Irene tells him she is pregnant, rather complaining: "¡Qué fastidio! . . . ¡Estábamos tan bien así . . . Yo estaba encantado contigo . . . así" (81). Raúl's overt annoyance at Irene's pregnancy reveals not only that he did not want a child but that he enjoyed or preferred not being a father. This is clarified by Irene's realization that "«así» era el término que englobaba su belleza, la vida frívola y bohemia que llevaban, su ausencia de preocupaciones y deberes" (81). Irene's reaction to Raúl's word choice casts the life of a woman without children as less meaningful or valued, further echoing the traditionally held perception that a woman's primary purpose was to produce and raise children. Furthermore, her reaction implicitly criticizes the notion of women's leisure time advocating that rather than be worry-free and chore-free, the ideal woman/mother ought to assume responsibilities, to occupy herself with tasks presumably associated with the domestically demarcated space of the home. Through her critique of his wording, the protagonist also marks the difference between Raúl's and her own views regarding ideal femininity and womanhood.

In the days following their discussion, Irene begins having headaches and eventually loses consciousness. Although it would be reasonable to attribute some of Irene's symptoms to morning sickness, because of the severe delirium that she exhibited, Dr. Avial, the physician called to help Irene, asks Raúl if she "¿Ha padecido . . . alguna vez trastornos neuróticos?" (83). The doctor's question recalls a previous flashback that recounts when Irene's aunt, Estefanía, had severely punished her for having snuck out of the house. In a fit of rage, Estefanía, who had raised Irene at a young age after her mother died, locked Irene in her room on a lower level of their home and told her that mice would find her in the dark (25). Ignoring the young girl's screams, when Estefanía finally returned, she discovered Irene unconscious on the floor. At that time, a doctor diagnosed Irene with "una fiebre cerebral" (26). For Irene, the event was unquestionably a traumatic one that left her more sensitive to stress. This particular flashback also calls attention to the novel's title (*La fuente enterrada*) as Irene is figuratively buried in the home's lower level. By attempting to control her behavior as well as her ability to interact with others, Irene's time with Estefanía is analogous to her situation with Raúl. Whereas Estefanía psychologically tormented Irene by locking her in her room, Irene is similarly tormented by Raúl through his overt expressions of interest in other women as well as his obvious displeasure with the thought of fathering children, which would prevent Irene from becoming a mother and thus impede her ability to manifest traits she attributes to an ideal mode of femininity.⁴² Raúl, however, is unaware of Irene's past psychological trauma associated with her aunt, and concerned for her well-being, he invites Estefanía to their

⁴² Ironically, Raúl seems to have forgotten a remark he made to Irene when they first met: "A una fuente no se la puede enterrar, Irene. Brotará siempre. Ya ves, a ti, por más que han hecho, no han podido enterrarte" (41).

home. Taking advantage of Irene's unconscious state, her aunt tells Raúl and their servants about her history with delirium, conveniently leaving out her own culpability regarding her niece's condition: "De niña tuvo un ataque a la cabeza. Y la pobrecita ya no quedó bien. Le daba por hablar con las flores y con los pájaros. Le ponía nombres a las sillas de su cuarto..." (85). Although Raúl did not initially react to the doctor's question regarding Irene's psychological history, he now becomes extremely aggravated in response to Estefanía's characterization of Irene as a sort of crazy girl, shouting "¡Que esto tenga que pasarme a mí!" (85). Rather than offer support or defend Irene, Raúl's response reveals a sense of selfishness that contrasts against Irene's prior expressed willingness to stay with him were he the one to become ill. His reaction thus casts his mode of masculinity as exemplifying non-ideal characteristics. Rather than reciprocate Irene's concept of marital commitment or even explicitly express his concern for her well-being, Raúl communicates displeasure at being inconvenienced for not having a presumably healthy wife.

Pregnant with their child and under Dr. Avial's order to rest, Irene perceives that Raúl is less interested in spending time with her as he begins attending evening literary gatherings. After their servant shows her a perfumed handkerchief in Raúl's laundry, Irene again suspects that he is having an affair. In response to the tension caused by finding the handkerchief, her symptoms worsen and she worries that Raúl no longer loves her (89). Nevertheless, and despite the difficulties that Raúl's behavior causes, Irene continues to devote herself first and foremost to his needs. Icaza again presents a characteristic of an ideal model of femininity through her narrator's assertion that "El ir descubriendo a Raúl en sus debilidades y defectos no aminoraba el cariño de Irene. Al

contrario, con los ojos abiertos le quería mejor” (96). The narrator’s observation of Irene growing in her love for Raúl despite his infidelities and his inconsistent interest in spending time with her suggests that the ideal wife should not only tolerate her husband’s extra-marital relationships and continue to love him unconditionally (i.e. non-confrontationally), but that she even accept those relationships as simple “debilidades” of her husband’s character as if they were only an inconvenient personality trait. In this sense, by pairing Irene with a non-ideal husband, Icaza’s novel further highlights the ideal qualities of its female protagonist, even as it launches a critique of the full effect that such a non-ideal model of masculinity can have.

Eleven years later Irene is pregnant again and, as before with Gloria, Raúl’s interest in her wanes. This time Irene learns that Raúl is in fact having an affair with a woman he had previously introduced to Irene as his childhood friend, Dolores. Dolores had also befriended Irene, which worsens the intensity of the emotional impact of the news of Raúl’s affair. With the return of Irene’s “trastornos neuróticos” (120), the narrative establishes a clear association between her well-being and her treatment vis-à-vis the non-ideal masculine behavior exemplified by Raúl. That his romantic interests shift/wane again during Irene’s pregnancy further underscores his disinterest in having children or assuming a fatherly role. Distraught as a result of his actions, Irene asks herself, “¿Para qué vivo? ¿Para qué?” (120). Raúl’s apparent sexual disinterest in Irene as well as in creating a family leave the protagonist feeling as if her life lacks purpose, and further problematizes the dynamic between his mode of masculinity and her ability to realize characteristics associated with ideal femininity. Irene finds the answer to her question not from Raúl, but simply as a result of being a (pregnant) mother: “recibió la

contestación de sus propias entrañas . . . «Para mí, mama.»” (120). Reminded that she will soon give birth, Irene temporarily regains her sense of confidence and purpose in life knowing that she will become a mother. Unfortunately, however, she gives birth prematurely to her son, Juan, who dies only a few days after contracting a severe fever. In shock from her son’s death, Irene “sufrió su primer ataque agudo de locura” (127) and Raúl has her admitted into San Juan, thereby concluding the first part of the novel. Although the death of her son was the final trigger of her emotional breakdown, the narrative lines up prior stressors linked to Raúl: Irene’s recent confrontations with both Dolores and Raúl’s friend Pablo exacerbate her emotional stress. For example, Irene had noticed Dolores and Raúl exchanging glances at a gathering and had concluded the two were romantically interested in each other (118). After recovering from Juan’s birth, she confronts Dolores, threatening to publically expose her affair with Raúl. Dolores retorts by calling Irene crazy: “¡Todo Madrid sabe que estás loca! ¡Loca como tu madre, que se mató en un manicomio!” (123). Dolores’s remark reveals the only details provided in the novel that concern Irene’s mother, and Raúl’s attempt to excuse her reply instead of supporting Irene only infuriates Irene all the more. In a subsequent scene, Raúl’s friend Pablo arrives to both apologize for encouraging Irene to become acquainted with Dolores, and to express his love for Irene. Irene is angered by Pablo’s admissions and his presumed lack of respect for her marriage to Raúl. These events lead up to the final scene of the first part of the novel when Irene requests that her doctor summon Pedro to help her ailing son (126). As Irene observes Pedro treating her unconscious child, she thinks to herself, “No te puedes ir. No puedes dejarme” (126). The way it is narrated, Irene’s

comment seems directed as much at Pedro as at her son, and is indicative of her sense of desperation in her marriage to Raúl.

Although Raúl was a successful writer and able to fulfill the traditional masculine imperative that a husband provide his family with financial stability, Raúl's masculine performance clearly falls short of an ideal masculinity framed on traditional gender roles.⁴³ Raúl's behavior, his extra-marital interests and concomitant disinterest in performing a fatherly role debilitate the female protagonist's emotional and psychological well-being. In essence, Raúl's actions ultimately draw attention to Irene's character by foregrounding not only the emotional and psychological difficulties that she suffers as a result of his behavior, but also her desire to exude an ideal feminine role throughout and despite those difficulties. Raúl's character therefore exemplifies a model of masculinity that complicates and problematizes Irene's ability to fulfill the idealized feminine role of woman-as-mother that was presented in the novel's first chapters.

It is not until the second part of *La fuente enterrada* that Icaza develops Pedro's character as a model of ideal masculinity and discursive counterpoint to Raúl's narrative presence. In effect, the author demonstrates through Pedro's mode of masculinity what the ideal form of masculinity should be, and what it allows for in regard to Irene's expression of femininity, which I will address more fully in the section that follows. In the first part of the novel, however, Pedro's presence and interaction with Irene is limited to three instances each occurring within a professional frame: his morning visits to Irene

⁴³ Coincidentally, Raúl and Torrente Ballester's protagonist, Javier, are characters interested in literature. Considering the absence of references to literature or literary activity associated with the ideal models of masculinity promoted in each text, both narratives seem to characterize ideal masculinity as subtly anti-intellectualist, one that echoes the Franco regime's own distrust for intellectualism, particularly in the 1940s.

to provide her injections while she is ill (86), and his subsequent visits to help her children, first to check Gloria, who had contracted scarlet fever, and then Juan shortly before his death. In the first part of the novel, Pedro is thus framed not only as a caregiver who is interested in Irene's well-being, but, given that the text has already revealed that he will treat the protagonist upon her arrival to San Juan where she successfully performs the role of an ideal mother, also in opposition to Raúl.

The second section of the novel begins, then, as Irene regains consciousness and realizes she is in a hospital; Pedro is the first person she recognizes and with whom she speaks. Before they converse, however, Irene recalls "el instante en que se dio cuenta de que Raúl había sido capaz de encerrarla allí, sola, como algo monstruoso y contaminador que hay que extirpar de la entraña de su hogar" (132). Here, Irene makes explicit the effects that Raúl's behavior (and, thus, his model of masculinity) had on her. In short, Irene felt completely rejected and unwanted by her husband, which, as we will soon see, will contrast against her reaction to Pedro. Given that the narrative has already associated the female protagonist to an ideal femininity predicated on motherhood, Raúl's decision to remove her from their home, the very space appropriated to the ideal woman-as-mother, is thusly framed as a serious error in his judgment. That her idealized femininity be equated with a sickness or something unfathomably "monstruoso" suggests, too, that these characterizations might be more readily applicable to Raúl. Immediately following Irene's recollection of Raúl, Pedro approaches Irene and tells her:

quiero ser yo ahora quien la coja en mis manos. Yo siento una gran responsabilidad frente a usted, Irene. Cuando supe que iban a internarla, fui yo quien me empeñé en que la trajeran aquí. Y durante todo este tiempo no ha dejado usted de estar bajo mi vigilancia. Ahora todo va a ser distinto. Y si estoy aquí es, en gran parte, por usted. (133)

Pedro's expressed desire to help Irene is thus placed as markedly distinct from anything Raúl had ever told her. Unlike Raúl, who initially expressed feelings of inadequacy vis-à-vis Irene's beauty and character, Pedro exudes confidence and a willingness to be responsible for Irene through her treatment. Whereas Raúl leaves Irene when she is emotionally the weakest by having her admitted to the hospital (an emotional weakness that the text shows he has provoked), Pedro not only demonstrates his desire to stay at her side, but also that he has been with her even when she was unaware (after all, he chose to treat Irene after learning about her situation). In these few sentences at the start of the novel's second section, Pedro has already communicated to Irene a sense of protection and comfort notably absent from her interactions with Raúl. Furthermore, the emphasis placed on first-person constructions in Pedro's comments as well as the way in which he delineates Irene's time between past (i.e., with Raúl prior to her arrival) and present (i.e., under his care and direction) creates an implied juxtaposition with Raúl. Through emphasizing his desire to care for Irene, it is as if Pedro were questioning who had been caring for her previously, which suggests that he knowingly criticizes Raúl; given Irene's prior recollection that Raúl had her admitted, it is also reasonable to assume that she knows exactly who he is criticizing. The opening scene of the novel's second section therefore frames Pedro as the principal agent of influence at this point in Irene's life (and in the narrative), one who, unlike Raúl, explicitly states his interest in her well-being.

The juxtaposition of the two lead male characters is also implicit through Pedro's expressed desire to transform Irene, which I describe below. While both male characters articulate an intention to change her, their objectives are notably different. In this way, both men see female identity as their own invention although the text clearly favors one

(Pedro) over the other because it allows for the protagonist to realize an ideal femininity. Raúl, for example, was primarily concerned with modifying Irene's physical appearance, particularly her clothing and hairstyle, with the intent of making her more fashionable in the presence of his friends and colleagues (71). Linked to fashion and, therefore, consumerism, Raúl's transformation of Irene is characterized as both superficial and ephemeral, which Irene herself criticized by calling it "frívola" and "bohemia" (81). In contrast, Pedro's desire to transform Irene evokes the already established ideal femininity through his declaration to turn her into a woman that she had the potential to be but has not yet been able to exemplify: "Yo quiero volver a hacer de usted la mujer que fue. Mejor dicho, la mujer que usted no ha sido todavía" (134), thereby recalling the novel's title, *La fuente enterrada*. The first part of Pedro's declaration suggests that he wants for Irene to not just regain her self-confidence, but to be able to respond differently to future challenges (without having an emotional breakdown), and is supported by his advice that "no existe nada en este mundo que con voluntad no pueda superarse" (134).⁴⁴ As I demonstrate in the following section of this analysis, this is indeed what happens afterwards, when Irene must again confront Raúl's infidelities. Apart from Irene's new ability to deal with difficult emotional conflicts after she has undergone treatment with Pedro, the other notable difference in her character is that she dedicates herself to serving others as a volunteer nurse, which I describe below. The text therefore frames Raúl as

⁴⁴ Indeed, the notion that one could overcome any of life's difficulties by simply maintaining a positive attitude is a common theme in Icaza's other novels as well as in the ideology of the *Sección Femenina*. As Martín Gaité notes in regard to Icaza's first novel, Icaza "popularizó, por boca de su más famoso personaje de ficción, *Cristina Guzmán, profesora de idiomas*, el axioma de que «la vida sonría a quien le sonríe, no a quien le hace muecas»" (40).

impeding Irene from developing into an ideal woman, and credits Pedro as the man responsible for helping her transform into the image of ideal femininity and womanhood propagated by the *Sección Femenina* and introduced in the novel's first chapter.

The perfect man for the perfect woman

In this final section of my analysis of *La fuente enterrada*, I examine, then, three key aspects of the narrative that are highlighted in the second part of the novel: the terms of Irene's transformation into a model of womanhood characteristic of the *Sección Femenina*'s preferred vision of femininity; the way in which the text characterizes Pedro's mode of masculinity as an ideal gender form on which the protagonist's ability to transform is predicated; and, lastly, how her return to Raúl is staged as a way to test and therefore *prove* her new identity. The protagonist's portrayal of the *Sección Femenina*'s version of femininity is evident in consideration of the *Sección Femenina*'s eighteen point creed.⁴⁵ Although she exemplifies many of the creed's statements, those that are most relevant regarding her transformation are the *Sección Femenina*'s call for women to be spiritual, to willingly commit themselves to the service of others, and to unconditionally obey (arguably, to obey male authority and, in particular, that of her husband). Through Irene's treatment with Pedro and her subsequent return to Raúl, from here forward the novel underscores these three aspects of the *Sección Femenina*'s model

⁴⁵ The *Sección Femenina*'s creed, as Morcillo Gómez notes in *True Catholic Womanhood*, was originally published in the magazine *Ideal* on December 21, 1936 (25-26). As translated by Morcillo Gómez, the respective points in the order in which they appear in *Ideal* are the first, third, fourth and ninth: "At dawn raise your heart to God and think of a new day for the fatherland," "Do not comment on any order; obey without hesitation," "Never, under any circumstance, excuse yourself from an act of service," and "Work with joy and without hesitation" (*True Catholic Womanhood* 25).

of ideal womanhood with respect to the protagonist, aspects which can be further reduced to the notion of service: service to God, service to country (i.e., the population) and service to man/husband. In this sense, the primary characteristic of Irene's transformation as a result of her treatment is essentially the practice of (voluntary) service/labor provided to others.

In regard to her faith, Irene had already been characterized as a spiritual woman in the flashbacks of her life prior to her hospitalization. Several references, for example, refer to her regular attendance at mass: "Seguía ella yendo a diario a misa" (82). However, it was not until after Irene was under Pedro's care that she experiences a certain "renacer espiritual" (138). During and after her treatment, Irene is no longer described passively demonstrating her spirituality exclusively through church attendance. Instead she takes on an active role with assisting the hospital staff, "Las Hermanas y las enfermeras," who "la reclamaban de todas partes" (138) of the building. Implicit, then, in Irene's "renacer espiritual" is the notion that her ability to take on an active role in supporting others results from her contact with and treatment by Pedro, whom she will continue to help after returning home from San Juan.⁴⁶ By suggesting that "si este renacer espiritual se lo hubiera propuesto otro, no lo habría logrado con tanta rapidez" (138), the narrator clearly attributes to Pedro the responsibility for and efficacy of Irene's spiritual transformation. Irene also exemplifies the image of ideal womanhood promoted by the

⁴⁶ Irene's volunteer service to the hospital characterizes her as similar to several of Icaza's other female protagonists. As Alicia Andreu points out, "Teniendo en cuenta que una de las misiones principales de la Sección Femenina de la Falange fue la de abastecer a los hospitales nacionalistas de enfermeras durante e inmediatamente después de la Guerra Civil, no llama la atención que las protagonistas de Icaza desplieguen estas actividades a la perfección" (66).

Sección Femenina through her volunteerism as well as her positive attitude regarding service to others. The text demonstrates this through both her dedication to serving the hospital staff, as well as the notion that such service brings her overwhelming happiness, “ella . . . se asombraba de la alegría que le producía atenderlas” (138), recalling the *Sección Femenina*’s ninth point that women “Work with joy and without hesitation” (Morcillo Gómez, *True Catholic Womanhood* 25).⁴⁷ By providing her free labor to the hospital’s staff of nuns and nurses, Irene’s service benefits the institutions of the Catholic Church and, ultimately, the Francoist state; her willingness to volunteer effectively blends spirituality with service.⁴⁸ Icaza’s novel therefore promotes the notion that spirituality requires an action of service to the nation thereby echoing the politics of the early Franco regime.⁴⁹ Lastly, the text highlights the protagonist’s obedience (i.e., service) to male authority specifically in regard to Pedro: under his care, Irene “le obedecía con la sumisión de la mujer ante el hombre que lleva en sí una fuerza inquebrantable” (138). As I address below, Irene demonstrates her obedience to Pedro by following his advice after leaving San Juan, which enables her to respond differently to difficulties that she experiences after her treatment.⁵⁰ Thus, according to the novel’s

⁴⁷ As Gallego Méndez describes in her critical analysis of this institution, according to the *Sección Femenina* “no sólo se obligaba a la mujer a trabajar gratuitamente: también se pretendía que se mostrara agradecida por ello” (92).

⁴⁸ Recall that Irene continued assisting Pedro after her release from San Juan in 1939, once Franco’s victory had already been secured.

⁴⁹ In *True Catholic Womanhood*, Morcillo Gómez argues that Franco’s position regarding female gender “revolved around the ideology of the Catholic nationalist platform, which combined religious and political principles and has been labeled National-Catholicism” (4).

⁵⁰ Nevertheless, the only explicit reference ever made to Irene’s obedience to Raúl occurs when, on his deathbed at the end of the novel, he requests that Irene sit with him. Raúl then proceeds to ask her if she thinks Vendrell would love her (presumably after he dies) (341).

logic, Irene could arguably have remained at San Juan or suffered further breakdowns were it not for her obedience to Pedro's instruction and, therefore, Pedro himself.

Pedro's Ideal Masculinity

Ultimately, by crediting Pedro with curing Irene both physically/psychologically and with respect to the transformation of her gender identity, the text posits that an ideal femininity modeled on the tenets of the *Sección Femenina* requires a woman's obedience to a particular kind of masculine model, one the protagonist identifies as an *ideal* mode of masculinity. Two of Pedro's characteristics identify his mode of masculinity as ideal and in opposition to that of Raúl. First, the text frames Pedro's interaction with the protagonist as unchanging in response to her emotional distress:

Pedro Vendrell la trataba como lo hubiera hecho *antes*. No sólo como a una persona normal e inteligente, sino como a una amiga, como a una señora, a quien estimaba mucho. Eran detalles al parecer sin importancia: ponerse en pie para saludarla, cederle el paso ante una puerta, preguntarle delante de otros su opinión sobre tal o cual asunto y aprobar o discutir su respuesta: cosas en las que, por ser naturales, no se hubiera fijado nunca fuera de San Juan, pero que aquí le conferían una personalidad nueva . . . (137, emphasis original)

By suggesting that Pedro's treatment of the protagonist is the same now as it would hypothetically have been were he to have interacted with her in the past (i.e., prior to her needing his medical assistance), the text not only implicates Pedro's interaction with Irene as stable and consistent, despite her breakdown (and therefore beneficial for her), but also critiques Raúl's behavior. Recall that, despite having been made aware of Irene's prior issues with delirium by her aunt, Raúl treated his wife in such a way as to leave her feeling "como algo monstruoso." Thus, Raúl's behavior toward his wife is cast as lacking

respect and compassion. Were Raúl to have treated Irene in a manner similar to Pedro, Irene might have embodied that “new personality” and would not have needed to be hospitalized in the first place. Furthermore, the “details” highlighted with respect to the way Pedro treats her (i.e., letting her precede him, asking for her opinions, etc.) openly contrast with the way Raúl communicated with Irene and characterize Pedro as a traditional gentleman. For example, after Raúl introduces his friend Pablo to Irene and she expresses concern that Pablo does not like her, Raúl advises Irene to remain silent in front of him: “Tú, delante de él, límitate a oír y callar” (72). In fact, Raúl is never described asking for Irene’s opinion or exhibiting the stereotypically gentleman-like behaviors that the text attributes to Pedro. Second, Pedro’s communicative approach with Irene is distinct from Raúl’s in that it is decidedly supportive. For instance, two weeks after she returns home, Pedro stops by to visit and reassures the protagonist: “Yo . . . sé todas las maravillosas posibilidades que hay en usted” (192). In addition to the positive affirmation Pedro offers her, the timing of his visit and remarks is significant because Irene had just learned from her administrator that, after the death of her aunt, Raúl attempted to keep her interned at San Juan to gain control of her inheritance, a fact which I will address in the section that follows. Juxtaposed against the news that Raúl only wanted her money, Pedro’s affirmation of her innate qualities provides Irene with emotional support by providing her a sense of agency and reassurance of her future success.

However, given that the text frames both the protagonist and Pedro as examples of ideal gender, a rather inappropriate sexual desire manifests itself between the two since Irene is, after all, a married woman. The sexual tension between them is implicit at the

end of the first part of the novel when Pedro is called to help Irene's dying son and she thinks to herself "No puedes dejarme" (126), a declaration which, as I mentioned previously, ambiguously refers to both her son and Pedro. After Irene returns home in the second part of the novel, this tension augments as their feelings of mutual attraction become more apparent. In one particularly salient example, Irene has gone to a hospital, El Pilar, to assist Pedro, who was preparing to operate on Rosiña, a woman Irene had met while at San Juan. The text's description of the operation is libidinally charged, as she imagines that Pedro "se le estaba mostrando al desnudo" (228). After the surgery, she then notices his "pupilas penetrantes" (229) as they both look at each other's reflection in a mirror. This metaphor for copulation reveals their mutual sexual attraction and increases the dramatic and sexual tension in the narrative, as well as the sense of competitiveness between the two men considering that Irene never expresses a similar sexual fantasy regarding Raúl. Nevertheless, neither Pedro nor Irene act on their attraction in a manner that would be perceived to compromise the integrity of their ideal gender roles. Of note, however, is that after the day of the surgery, Irene begins volunteering at the hospital in the mornings with regularity (230) whereby the text characterizes her sexual attraction as sublimated into service/labor. A second example occurs when, in a subsequent conversation with Pedro, the protagonist characterizes their relationship as similar to Pygmalion and Galatea by suggesting that "A Pygmalión le falla Galatea" (249).⁵¹ By providing an altered ending of the original, Irene implicitly

⁵¹ In the original, after the sculptor, Pygmalion, creates and then gives life to his statue, Galatea, the two fall in love and eventually wed. Here, Irene provides an alternative ending to the story that recalls W.S. Gilbert's version of the play, which opened in London in 1871. In Gilbert's adaptation, Pygmalion's wife encourages him to create a

expresses her love for Pedro (just as Galatea loved Pygmalion) while at the same time acknowledging that she cannot act on that love as a result of her circumstances affecting their relationship (i.e., as a married woman). During their next encounter, it is Pedro who will express an inability to explicitly declare his feelings for Irene after she asks him if he has ever been in love. Responding affirmatively to her question, Pedro tells Irene that he took measures to prevent that woman from finding out: “Yo me encargué de que no pudiera adivinarlo” (282). In these two interactions, the text therefore foregrounds the notion of self-sacrifice as a tactic employed by both characters as a means to ensure that their ideal gender identities remain intact. Finally, the notion of self-sacrifice and the sense of obligation to uphold a particular gender role also mark the last conversation Pedro has with Irene. Angered at the way she has been treated by Raúl, Pedro tells her that he loves her and that he is therefore leaving (315). Pedro suggests to Irene that, were he to stay, he fears he would take advantage of the situation and thus not only cause Irene to act immorally (by having an extramarital affair) but, in so doing, cause her to think of him as “el último de los miserables” (316). Implicit in Pedro’s remark is the notion that he does not want to change her understanding of him as a moral (and ideal) man. By promptly removing himself from further contact with the protagonist as Irene had done briefly before (albeit temporarily), Pedro preserves both his own and Irene’s status as ideal gender models while allowing for a brief moment in which each is allowed to articulate their love for one another.

statue which eventually transforms into Galatea. Observing the difficulties that ensue, Galatea concludes that and out of respect for both Pygmalion and his wife it would be better for her to return to being a statue.

Irene's Transformation

As a result of Irene's treatment and interaction with Pedro, initially her transformation is evident not only through her manifestation of the *Sección Femenina's* vision of womanhood, but also in the change of attitude she demonstrates with respect to her husband. For example, while she is still in San Juan, Irene expresses a certain anger toward Raúl by imagining that she would soon confront him as an "enemigo" (148), a view encouraged by the fact that Raúl had visited her only once. By the time she returns home, her feelings toward her husband have changed from anger to sympathy as the text comments that "Todo lo que Raúl la había hecho sufrir, sus engaños y traiciones, eran cosas sin importancia frente a lo que ahora podía darle" (163). However, in addition to this change of sentiment regarding Raúl, two events, in particular, function as a kind of test of the protagonist's obedience to Raúl; each is a significant example of Raúl's unfaithfulness and betrayal and occurs in the second half of the narrative after Irene has returned home from San Juan.

In the first example, Irene learns from her administrator that Estefanía had bequeathed her estate to her niece "siempre y cuando se hallara en perfecto uso de sus facultades" (187) and that Raúl "andaba removiendo Roma con Santiago para que . . . Irene seguía internada" (187). Although Raúl was away when Irene met with her administrator and is therefore unaware of Irene's new knowledge, when he returns some two months later after the opening of one of his plays, he notices that Irene seems different: "no se sentaba ya en el borde de las sillas con las manos cruzadas ni bajaba la vista al hablar o se deslizaba como una sonámbula por la casa; sin embargo, no estaba en aquello su transformación Tampoco podía especificar en lo que consistía el cambio;

pero percibió en mil detalles que sus riendas se hallaban en otras manos” (232). On the one hand, Raúl’s observation suggests that Irene felt more confident than before her treatment with Pedro. On the other, considering that the scene prior to Raúl’s comment narrates the libidinally charged interaction between Pedro and Irene in the operating room at El Pilar, Pedro is framed as the antecedent to Raúl’s reference to “otras manos.”⁵² Aware of the fact that Raúl wanted control over Estefanía’s estate, the following day Irene informs Raúl that she will only accept it “si podía dedicarla íntegra a una gran obra benéfica” (233), further angering Raúl. By framing her inheritance as a “depósito sagrado” (233), Irene exemplifies her dedication to service while impeding Raúl’s ability to legally claim the funds (i.e., if they are “sacred” funds, they are not for Raúl to spend). Of course, further complicating Raúl’s claim to the money is the fact that Pedro had already declared Irene “completamente curada” (221). Thus, as a result of her treatment with Pedro, Irene gains the courage to confront her husband’s betrayal in a way that elides an outright and direct confrontation of his actions, yet secures her right to inherit the full amount of her aunt’s estate and dedicate it to service, a greater good beyond herself.

Irene’s second trial, which concerns her husband’s ensuing affair with Lina, the lead actress in one of his plays, occurs simultaneously with the first. Raúl and Lina’s affair is made explicit to the reader when Lina sees Pedro and reveals that Raúl informed her that he believed Irene would remain in San Juan (221). When Lina later runs into Irene at the theater, she notices that “Irene no sólo era todo lo contrario de lo que le

⁵² Afterward, when Raúl and his friend Pablo have a drink, Pablo directly implicates Pedro as the one responsible for Irene’s transformation, infuriating Raúl (232) and confirming what is implied by the narrative’s logic.

habían hecho creer, sino que poseía precisamente ese algo espiritual y delicado que ella se esforzaba en adquirir” (238). Even the other theatergoers notice and comment to each other about Irene’s change and her beauty (304). Jealous, Lina dresses herself to appear like Irene in her theatrical performance, causing the audience members to focus their attention instead on Irene (306). Lina’s act was arguably motivated by Pablo’s implication to her that “¡ . . . un fuerte golpe moral puede volver a hacer de ella un monstruo!” (246), as well as the fact that Raúl admits he is in love with Lina and proposes that they leave for Paris (247). Thus, Lina likely believed that if she could sufficiently provoke Irene, then she would be able to stay with Raúl. This time, however, rather than be moved to tears or anger as she might have been in the past, Irene expresses a certain stoicism, telling those around her in the theater that “No tiene más importancia que la que nosotros le demos” (307). The protagonist’s ability to appear unaffected by what are presented as very stressful circumstances demonstrates a remarkable change from the past, and although she was indeed angered by Lina’s actions, she controls her own emotions and simply instructs those around her to remain calm. This “trial,” however, is not over. Raúl eventually makes good on his promise, and takes Lina to Paris where the text informs that he “había derrochado por y para ella” (324). However, while traveling in France their train was bombed as a result of the escalating violence associated with the Second World War, killing Lina and seriously wounding Raúl. When two friends come to tell Irene the news, Irene, well aware of the affair, recalls her initial vow to Raúl: “En suerte y en desgracia” (331). In the end, Irene remains true to this vow and after Raúl returns she neither discusses his affair or the accident itself, nor does she mention how Raúl’s actions have affected her. As before with Raúl’s attempt to keep

Irene in San Juan, Irene continues to serve her husband without objection or any indication that she is upset at him, thereby embodying the model of womanhood predicated on the tenets of the *Sección Femenina*: “Todo lo que hubiera que hacerle a Raúl, lo harían sus propias manos” (331). Moreover, where similar difficulties in the past (prior to her treatment with Pedro) caused her to withdraw and suffer an emotional breakdown (e.g., Raúl’s affair with Dolores), these two trials stage what has truly changed for the protagonist, what Pedro’s mode of masculinity has allowed her to do: to find an inner strength and to rely on this strength in order to serve and attend to her husband without complaint or hesitation.

Conclusion: Transforming Gender and Nation

Both *Javier Mariño* and *La fuente enterrada* ultimately promote masculine models that exemplify ideal modes of masculinity, and, by juxtaposing ideal and non-ideal modes of masculinity, each work therefore promotes a particular form of male protagonism. With *Javier Mariño*, the foregrounding of ideal masculinity explicitly concerns the protagonist’s process of transformation, whereas in *La fuente enterrada* ideal masculinity is foregrounded not only as a means to demonstrate how both ideal and non-ideal masculine models interact with and affect the female protagonist, but to emphasize that ideal masculinity is required in order for a woman to fully exemplify an ideal gender role. The texts also call attention to a transformational process vis-à-vis the realization of ideal gender roles, and are similarly structured in regard to the way they articulate ideal gender models. More specifically, both narratives can be divided into three parts, each distinguishable by its function: first, each presents a particular gender

model as an ideal mode of gender; second, the narratives emphasize the processes which each protagonist must undergo in order to manifest or transform into that ideal role; and, third, each protagonist is subsequently tested as a means to demonstrate the completeness (or success) of the transformation. In this final section, then, I examine the broader implications of each novel's conceptualization of gender in regard not only to gender identity, but also, more generally, to the notion of subjectivity within a national body.

By emphasizing the notion of performance with respect to the portrayal of particular gender identities, the novels unwittingly align gender and gender identity with theatricality, whereby each text undermines a monolithic conceptualization of gender and problematizes the presumed authenticity of gender roles. For example, in *Javier Mariño* we have seen how Javier's transformation begins with and results from his pretending to be a falangist. In the novel's epilogue, with Javier's return to Spain and enlistment in the Nationalist forces, he is no longer characterized by the text as pretending to be a falangist. Instead, Javier is "sólo un hombre de la quinta del treinta y uno, y dentro de muy pocos días, vestido de uniforme, partiría para las trincheras" (597). Absent from the text's final description of Javier is any reference that he questioned his own motives for portraying a falangist identity. Dressed in a military uniform and ready to fight, the description distinctly frames Javier as fully identified as a falangist sympathizer and nationalist fighter, and echoes the idea presented in the opening chapter that he was finally connected to a "casta" of self-made men that were the fathers of the Spanish "Patria" (33). Identified now by number rather than name, the epilogue's description depersonalizes Javier and frames him not only as part of a military unit, but as a member, indistinguishable from others, of a national body of men. Furthermore, the novel's final

portrayal of the protagonist returns to the image presented of him in the prologue by which the text attempts to reinforce the completeness of his transformation. Occurring chronologically after Javier returns wounded from battle, the prologue suggests that had Javier not left for Paris taking on a falangist identity, he would not have transformed his masculinity: “él hubiera partido después a recorrer los caminos de la huida, y toda la historia sería distinta y ella no se llamaría Magdalena” (18). By focusing on the protagonist’s actions as he prepares for and returns from battle in the novel’s prologue and epilogue, the text seems to structure the narrative so as to convince the reader of Javier’s transformation. However, while the text seems to encourage a particular conclusion regarding the protagonist’s identity, nothing about his performance has been stable. Rather, it is problematic: filled with self-doubt, self-hatred and an inferiority complex. The exterior views of the protagonist’s character provided by the prologue and epilogue describe only how he looks from afar. Given that the text has highlighted the processes and mechanisms of Javier’s transformation and that his portrayal of falangist identity is characterized as a ruse throughout the novel, the prologue and epilogue seem to cloak his reaction to an act that he already envisioned as one more (although important) emulation of a model, an attempt to be an ideal man. This interpretation is supported by one of the final scenes of the text in which Javier provides care for Magdalena after she falls ill, and it is revealed that “el hombre que describe Magdalena, del que se ha enamorado, es, justamente, ese por quien él se siente amenazado, con quien teme identificarse, del que desea huir” (548-49). Ironically, by highlighting the fact that Javier has cloaked himself with the (political) identity that he fears most, the text again questions the authenticity of his transformation.

In *La fuente enterrada*, the notion of the theatricality of gender is explicitly presented through Pedro's advice to Irene after she was admitted as a patient to San Juan. Once she recovers, Pedro tells her that "La mayoría de la gente no *es*, sino *aparenta*. . . . A fuerza de *aparentar*, llega a *ser*" (139, emphasis original). Pedro's advice advances the notion that one's identity, one's inherent "*ser*" or "being" is realized merely by portraying oneself and appearing as that subjectivity. Pedro's assertion therefore alludes to the impossibility of essentialized or inherent identity by characterizing subjectivity as a performance. Implicit, then, in the narrative's formulation of subjectivity is the notion that an individual is uniquely responsible for her or his identity. In other words, if identity is formed through one's actions, one's performance of a particular role, then identity ultimately results from one's decision to assume that particular role. Irene herself would later reiterate Pedro's words to her daughter when the two react to Lina's onstage impersonation of the protagonist. Attempting to calm her daughter, Irene instructs Gloria to remain calm, "¡Domínate!," and that she must act poised: "empieza tú también a representar tu papel" (307). Here, the protagonist instructs her daughter to emulate her own behavior and thus respond to the situation by portraying herself as an ideal woman. However, we can also see in *La fuente enterrada* that becoming does not come exclusively from pretending, but that one must have recognition by others and of one's environment in order to "become." Irene, as with Javier, does not transform herself on her own, but depends on the roles played by others and her interaction with those individuals.

With each protagonist's transformation and exemplification (or apparent exemplification, as with Javier) of an ideal gender model, the texts suggest that ideal

gender roles can—and should—be realized, and both novels promote the notion that ideal gender roles are, in effect, *real* gender roles. Arguably, both texts suggest that one occupy a particular gender subjectivity by either pretending to be or attempting to appear as that subjectivity. The novels therefore call attention to the way gender and gender roles are naturalized. Thus, the transformational processes presented in each are analogous to Judith Butler's description of performativity. In *Bodies that Matter*, Butler describes performativity "as that reiterative power of discourse to produce the phenomena that it regulates and constrains" (2). Naturalized, these gender norms (i.e., ideal gender models) *appear* to be stable and absolute, and are applied as a behavioral standard against which an individual's gender identity is assessed. The novels present, then, the idea that constant reiteration of these norms, enacted, in part, through trials and proofs, is a necessary part of becoming and maintaining that identity.

However, the naturalization of gender roles dichotomizes gender representations into those who appear natural or normal, and those who do not; it is therefore an effective, although highly problematic, metric that is often applied on a national level in regard to the determination of a given nation's citizenry. As Nira Yuval-Davis argues in *Gender and Nation*, "naturalization . . . constructs minorities into assumed deviants from the 'normal,' and excludes them from important power resources" (11). Those who do not or cannot sufficiently exemplify gender norms are therefore punished through an application of a power that both identifies and excludes them from the category of normal. Indeed, both men are, in a sense, pushed out from Spain's borders as a result, ultimately, of the incompatibility of their initial gender model with the prevailing norm; their return, then, is one that reincorporates them into the Spanish national body as a

result of a transformative process (Javier's or, in Raúl's case, Irene's). More specifically, in *Javier Mariño*, the punishment for not emulating a prevailing gender model is most frequently articulated through the feminization of non-ideal masculine traits, as demonstrated by Javier's tendency to criticize and reject those men who do not accurately portray an ideal masculine model by associating them to the category of the *marica*. Through the conflation of this category with the notion of femininity, those men were, in effect, feminized and therefore cast out of the category deemed "normal." In *La fuente enterrada*, those who do not exude ideal gender qualities are frequently pathologized. Pedro, for example, characterizes those who do not exemplify ideal gender roles as mentally ill, which is evident in his discussion with Irene regarding subjectivity. After telling Irene that she need only pretend to be a particular identity, Pedro adds that only an insane person would not be able to do so: "Ya ve usted, el demente, en cambio, ha perdido esa preocupación, ese control" (139-40). Pedro effectively pathologizes anyone that does not exemplify an ideal gender model. Ironically, after Pedro expresses his views regarding subjectivity, Irene immediately thinks of Raúl and how he would modify his behavior when he knew he was being watched (140), thereby implicating him as insufficiently or inaccurately portraying his gender role.⁵³ Pablo's character also serves as an example of the pathologization of non-ideal gender. Not only does he suffer from a spinal deformation but in reaction to his involvement with her daughter Gloria, as much as his prior involvement with prostitutes, Irene forbids him from returning to her home

⁵³ This notion is underscored as Irene wonders "qué seres auténticos conocía" and immediately looks at Pedro (140). Irene's question reiterates the ideal/non-ideal masculine dichotomy between Pedro and Raúl, and, thus, pushes Raúl toward the category of the "demente."

and then thinks “tú para mí nunca has sido *un hombre*” (301, emphasis original).⁵⁴ By highlighting the idea that Pablo was something less than a man, Irene’s remark links Pablo’s physical deformity to both his behavior and masculinity.

More broadly, both *Javier Mariño* and *La fuente enterrada* characterize non-ideal models of gender as illegitimate. As a result, the two works demonstrate the notion that those who wield the power to define “authenticity” ultimately wield the power to shape the nation, which exemplifies the Foucauldian disciplinary society in which “individuals were made visible, and the normalization of behavior meant that a sort of spontaneous policing or control was carried out” (“Society” 251). In effect, the promotion of particular (i.e. ideal) and naturalized notions of gender not only segregates a society, but it also encourages the reiteration of those ideals through both the threat and practice of punishment. Within such a society, it would be reasonable, then, to encounter individuals who feared becoming delegitimized citizens. This fear manifests as a gender anxiety, that is, an individual’s concern regarding her or his accurate portrayal of an ideal gender role in order to avoid being punished. In my analysis of *Javier Mariño*, I demonstrated that Javier was indeed motivated to transform his mode of masculinity by an anxiety associated with being cast aside, with his fear of being perceived by others as exemplifying traits appropriated to the category of the *marica*. Considering that the novel explicitly focuses on the transformation of its male protagonist, it seems reasonable to observe Javier’s recurring anxieties associated with his masculine identity. Provoked, in part, by the increasing political instability of the nation, Javier becomes intimately

⁵⁴ Pablo’s involvement with prostitutes is implicit in Irene’s observation that he “recibía en su domicilio muchas extravagantes visitas femeninas” (100).

concerned with the notion of what are and are not appropriate characteristics of an ideal mode of masculinity. Arguably, in the absence of fear or anxiety concerning his masculinity, Javier would have made different choices with respect to his masculine transformation. For example, in the first chapter the narrator points out that were it not for the country's political instability, which provoked fear in him and lead him to reassess his masculinity, Javier "se hubiera casado con María Victoria" (30), a girl with whom he maintained a romantic relationship until just before his departure.⁵⁵ Nevertheless, the presence of anxiety associated with masculine gender plays a significant role with respect to his negotiation of a particular ideal masculinity. Throughout the novel he is constantly anxious about his performance and how he will be judged by others. In *Javier Mariño*, anxiety appears to function as a technology of gender, whereby its presence encourages the protagonist to accurately portray himself with a particular masculine model in order to foreclose the possibility of being misidentified with a non-ideal masculinity and, therefore, subsequently punished. In *La fuente enterrada*, anxiety associated with one's gender performance does not manifest in the same way as it does in *Javier Mariño*. This, of course, should be expected given that *La fuente enterrada* does not focus on the masculine transformation of its male characters, but on the importance of a particular masculine ideal that is required in order for the female protagonist to fully actualize an ideal femininity. However, similar to

⁵⁵ However, although he was involved with the young María Victoria, "No estaba enamorado" with her (29); rather, he seemed to be interested in her because "a un hombre siempre le gusta acercarse a una niña en trance de ser mujer" (29). Furthermore, given that he dated María de las Mercedes at the same time and is characterized as a womanizer, it is reasonable to suggest that had the political situation in Spain remain unchanged, Javier may very well have continued to see them both.

Javier, Irene exemplifies an overt anxiety associated with portraying an ideal gender role when faced with Raúl's behavior. Indeed, the anxiety she felt in regard to her ability to emulate an ideal mode of femininity becomes so intense that she suffers a nervous breakdown and is hospitalized. Irene also exhibits anxiety, one that is morally charged due to the fact that she is a married woman, regarding her sexual attraction to Pedro, which is evidenced by her tendency to feel guilty after interacting with him (146, 286).⁵⁶ Irene, however, sublimates her anxiety through service, which, in addition to her obedience to Pedro's treatment, enables her to become "la mujer que . . . no ha sido todavía" (134). Through service to others, as well as her husband, she is able to fulfill a nurturing and therefore motherly role, thereby exemplifying an ideal and traditionally scripted mode of femininity. In this way, Irene's acute interest in and concern for service to others originates from an anxiety associated with her ability to portray an ideal gender role.

Finally, implicit in the logic of *La fuente enterrada* is the notion that a man could be to blame for a woman's inability to exemplify ideal femininity. That is, Icaza's novel demonstrates what happens to a woman who does not have an ideal masculine model in her life and that ideal masculinity is a prerequisite for a woman to manifest ideal femininity. This, in turn, seems to place a certain burden of responsibility on men for

⁵⁶ The first example takes place after Irene and Pedro converse while she is staying at San Juan. After returning to her room, Irene thinks about how attractive Pedro is "¡Guapo..., guapo..., guapo...!", but immediately responds by turning to prayer: "¡Dios mío, ten compasión en mí" (146). The second instance occurs after Irene asks Pedro if he has ever been in love and, alluding to Irene, he tells her that he tried to hide his attraction (282). After their conversation, Irene stops by a church and upon hearing the preacher read the biblical commandment prohibiting adultery, Irene drops to her knees in prayer (286), implying that she feels guilty (as a married woman) for finding Pedro attractive.

women's behavior. Thus if a married woman wants to emulate an ideal gender role but cannot, perhaps her husband is to blame. We see something similar in *Javier Mariño* as Javier (portraying an ideal masculinity) "saves" Magdalena, helping her become a more ideal model of femininity as implied through her marriage to Javier. However, what distinguishes Javier from Pedro is that Torrente Ballester's protagonist is only motivated by a desire to *appear* transformed. In *Javier Mariño*, then, non-ideal femininity allows for the protagonist to practice and test his own attempts to measure up to his new model of ideal masculinity. By highlighting the protagonist's concern with portraying a particular ideal gender role in *Javier Mariño* and by calling attention in *La fuente enterrada* to the ways in which a non-ideal model of masculinity adversely affects the female protagonist, both novels allude to the potential role that anxiety may play in the manipulation of gender roles.

CHAPTER 2

Masculinity and the Cooptation of Female Labor: Carmen Martín Gaité's *Entre visillos* (1957) and Mercè Rodoreda's *La calle de las Camelias* (1966)

In this chapter, I examine how masculinity has been conceptualized in Carmen Martín Gaité's *Entre visillos* (1957) and Mercè Rodoreda's *La calle de las Camelias* (1966).⁵⁷ Although these two novels were created in very distinct moments in the regime's history and from authors whose personal experiences with the dictatorship were similarly disparate (Rodoreda lived much of her adult life in self-imposed exile, while Martín Gaité remained in Spain), each text curiously portrays an economy of gender in which women are coerced by various models of masculinity into a subordinate position to men in Spanish society as a means to ground male dominance and the general privileging of phallogocentrism. Together, the two works illustrate the Franco regime's pernicious desire to inculcate young Spanish women into the role of wife and mother (i.e., a notion of womanhood exemplified in Friar Luis de León's *La perfecta casada* (1583) and promulgated by the regime through the auspices of the *Sección Femenina*), and the tendency for those women who did not sufficiently espouse this role to be subsumed into the category of prostitute or whore.⁵⁸ *Entre visillos*, in particular, invites the reader to

⁵⁷ Since I am not proficient in Catalan, the language in which Rodoreda penned her novel (and a matter that I will later address), I have, therefore, elected to work with the Spanish translation of her text provided by José Batlló.

⁵⁸ First published in 1583, *La perfecta casada* served as a behavioral guidebook concerning what was to be the *proper* version of womanhood for Catholic wives. In short, the Friar's advice was for women to remain chaste and to tend to their husband's needs by following his commands without protest. In her critical analysis of the *Sección Femenina*, María Teresa Gallego Méndez asserts that one of the prime directives of this institution "era el de formar a la mujer para que su reclusión en la casa resultara eficaz y provechosa. Capacitarla para infundir valor al marido, disciplina a los hijos" (78). The

witness the negative effects that the institutions of church, family, and state—institutions that Catherine Bellver describes as “indoctrination centers that socialize girls in the values, attitudes, and activities authorized for them by the regime” (36)—have on its characters. As I will demonstrate in this chapter, many of the novel’s female characters, in addition to its male co-protagonist, demonstrate feelings of frustration and anxiety regarding society’s apparent insistence that its members exemplify gender models based on a traditional conceptualization of gender. By foregrounding the significance of the status quo regarding these preferred traditional gender models, Martín Gaité’s novel critiques a monologic conceptualization of gender in general, and, in particular, models that were closely aligned with those promoted by the regime. Where Martín Gaité’s novel calls attention to the ways in which a monologic and traditional economy of gender affects its various characters, Rodoreda’s novel focuses on what can be understood as the antithesis to the regime’s preferred vision of womanhood by presenting the life experiences of Cecilia Ce, the novel’s protagonist and narrator who becomes a prostitute as a means to support herself during the difficult years following the conclusion of the Spanish Civil War in 1939. I will argue that, although published nearly a decade after *Entre visillos*, and despite the modernization of the Spanish economy and the subtle transformation of Spanish society brought about, in part, by the slowly increasing participation of women in the Spanish workforce, *La calle de las Camelias* suggests that little had changed in regard to the ways in which models of traditional masculinity maintained their hegemony over women and women’s bodies. Together, the novels

Franco regime exploited an early modern image of womanhood as a means to promote its social and national reconstruction policies, thereby further consolidating its power and control over the Spanish population.

illustrate, on the one hand, a series of characters and institutions aligned with a notion of traditional masculinity that attempt to indoctrinate the female characters, who nonetheless reject them one by one, and, on the other, how the female characters are affected by processes of indoctrination. By portraying masculinity and femininity in dialectic with one another, the novels call attention to masculinity while focusing to some degree more on the female-bodied characters who fight against and attempt to resist indoctrination by traditional notions of gender. Ultimately, the texts underscore the idea that a woman's identity, indeed a woman's body, was not her own, but rather a phallogocentrically crafted text regulated for the benefit, especially, of men exemplifying a model of traditional masculinity.

Published in 1957, *Entre visillos* offers what, at times, is a rather stark characterization of life in a provincial capital during the 1950s.⁵⁹ However, as Joan Lipman Brown asserts (*Secrets* 61-63), the novel serves as a social commentary on the monotonous role to which women were proscribed during the dictatorship more broadly. My analysis of *Entre visillos* builds on Brown's view by specifically examining the way that Martín Gaité portrays masculinity in the society she has constructed in her novel as well as the effect that this particular conceptualization has on the novel's characters—both male and female. The thematic of the cultural preference for particular gender models certainly recalls the two novels that I analyzed in chapter one, which were generally structured such that each promoted models of gender aligned with official

⁵⁹ Although the name of the town is never mentioned in the novel, several clues such as the clock on the cathedral tower and geographical descriptions would lead the reader to assume that it is none other than Salamanca, which Martín Gaité would later confirm in an interview with Brown on June 17, 1977 ("The Nonconformist" 166).

rhetoric concerning idealized gender roles at the time. Another notable commonality that *Entre visillos* shares with *Javier Mariño* and *La fuente enterrada* is that it exhibits characteristics of the bildungsroman or coming-of-age novel.⁶⁰ The text's identification with the bildungsroman is relevant, here, because it indicates that *Entre visillos*, at least in part, is a work of fiction that concerns the transformation of one of its protagonist's gender models into a version preferred and/or expected by the town's citizens. The coincidence of this apparent literary undercurrent in Spanish fiction at the time suggests that the importance of portraying particular (idealized) gender models continued to carry much currency in Spanish culture. In *Entre visillos*, however, Natalia, the female co-protagonist, explicitly does not want to become or transform herself into that model of femininity which she intuitively sees as something expected of her simply as a result of her biological sex. Indeed, much critical attention has been rightly focused on Natalia's character and her reluctance to follow proscribed gender norms. For example, Nuria Cruz-Cámara (107) as well as Catherine O'Leary and Alison Ribeiro de Menezes (27) examine Natalia's role as a *chica rara* as one that results from an environment that oppresses and restricts women's position in society.⁶¹ My analysis of Martín Gaité's

⁶⁰ I am, of course, not the first to point out similarities between *Entre visillos* and the bildungsroman. For example, both Bellver (34) and Nuria Cruz-Cámara (98) have identified this association in a general sense, while Catherine O'Leary and Alison Ribeiro de Menezes posit that *Entre visillos* "echoes the *Bildungsroman*" by "chronicl[ing] Natalia's journey to self-awareness as she becomes increasingly aware of the social pressures and barriers that will hinder her development" (18). However, considering that *Entre visillos* is narrated from both Natalia's and Pablo's perspectives, as well as from that of its omniscient narrator, the text's association to the bildungsroman would only be valid vis-à-vis that portion of the narrative concerning Natalia's character.

⁶¹ In *Desde la ventana* (1987), Martín Gaité traces the origin of the figure of the *chica rara* in contemporary peninsular literature to Andrea, Carmen Laforet's female protagonist in *Nada* (1944) (99). According to Martín Gaité the figure of the *chica rara*

novel aims, therefore, to build on this scholarship in two ways. First, by examining how various characters—both female and male—appear complicit in maintaining (purposely or not) an economy of gender that marginalizes not only women but those men who seem reluctant to exemplify or are deemed unable to adhere to society's expectations of masculinity. Second, I will demonstrate how this economy of gender indeed served a purpose in the novel (other than leading many of the characters, particularly the female characters, to feel frustrated and anxious) vis-à-vis processes of nation formation.

As with *Entre visillos*, an analysis of masculinity and the ways in which various models of masculinity operate on the protagonist in Rodoreda's *La calle de las Camelias* has yet to be undertaken. Rodoreda's novel is a first-person memoir of the narrator, Cecilia Ce, who recounts her experiences living in Barcelona prior to and during the Franco dictatorship. Cecilia narrates events and intimate details of her past with a simplicity of voice that is candid yet surprisingly detached from the content, which suggests, as I will address in my analysis, that the events were traumatizing and that Cecilia had yet to come to terms with them. The critic Nancy Vosburg aptly describes Cecilia's narrative voice as both "awkward and deceptively naïve," and suggests that "The reader, situated as an eavesdropper to a conversation directed at an unknown interlocutor, is drawn into the confusing reflections of a narrator who retells the circumstances of her past, trying to make sense of the meaningless, incoherent, or

"pone en cuestión la «normalidad» de la conducta amorosa y doméstica que la sociedad mandaba acatar" and therefore exemplifies a "ruptura con el comportamiento femenino habitual en otras novelas anteriores escritas por mujeres" (99). Notably, the earlier novels to which Martín Gaité refers come from the *novela rosa* (sub)genre; included in these works is none other than Carmen de Icaza's *La fuente enterrada* (1947), which I discussed in depth in chapter one.

indecipherable events and emotions she evokes” (63). As I will argue, while some of the protagonist’s recollections of her past certainly seem random, together they ultimately critique a system of gender that aims to indoctrinate members of a society into traditional gender roles, a system in which women, in particular, are regulated and coerced into a pre-defined traditional gender identity through the threat and practice of violence orchestrated by men representative of a traditional paradigm of masculinity.

In the analyses that follow, I begin first by examining how gender is modeled in Martín Gaité’s *Entre visillos*. Specifically, I will explore how the novel introduces the status quo of gender identities and gender relations before turning its attention to each co-protagonist’s interactions with a gender dynamic that leaves both frustrated. I will argue that by structuring the narrative in this way, the text not only offers a critique of monologic gender constructs, but demonstrates how a concept of gender was deployed as a means to foster a particular citizenry. In my subsequent analysis of *La calle de las Camelias*, I will demonstrate how gender and power are characterized in the novel in a way that anticipates feminist Catharine MacKinnon’s conceptualization of heterosexuality in which she describes femininity as the result of an act of punishment (49). Furthermore, I show how Rodoreda’s text ultimately foregrounds a chronology of violence committed against the protagonist by models of traditionally aligned masculinities, which suggests the unlikelihood that anything would change in the near future despite the regime’s loosening of various economic and, although to a lesser degree, social restrictions in the 1960s. Ultimately, Rodoreda portrays her protagonist as a woman marginalized due, in part, to her refusal to be coerced by various models of masculinity into a traditional role of womanhood, yet in her refusal to acquiesce to a

traditional gender model, she is discursively regulated into a commodity for consumption by men aligned with a traditional concept of masculinity. Thus, both Martín Gaité's and Rodoreda's novels portray societies in which women were allowed very little freedom of expression. Finally, I will argue that together the novels exemplify how female labor was coopted by the state and with the complicity of many of its citizens as a means, in part, to secure the dominant position of men in Spanish society and thereby strengthen the regime's control over society itself.

Entre visillos: Gender and the Status Quo

In this section, I address how the narrative establishes ideal masculine and feminine models of gender as well as what those models entail, and how the co-protagonists, Natalia and Pablo, are framed as the vehicles through which a critique of those ideal gender models will be made. Set in a small Spanish town in the 1950s, *Entre visillos* centers on the experiences of each co-protagonist: Natalia, a sixteen-year-old adolescent girl living with her father, aunt and two older sisters; and Pablo, a thirty-year-old man who has returned to visit the town where he lived for a short while as a child. As we shall see, from its first chapter, the novel reads as a text intimately concerned with the gender models of the town's residents as well as with how different models interact with and respond to one another. By featuring an adolescent in transition to becoming a woman, Martín Gaité offers a critique of the prevailing gender norms of the society in her novel through Natalia's observations of the various models with which she interacts, especially those of her siblings, siblings' friends, as well as her own best friend and classmate, Gertru. As I explain below, Natalia often feels pressure from her family and

friends to conform to a prevailing gender model of femininity, but because she is in a process of transition (i.e., maturation) with respect to her own gender identity, she is afforded time and space to negotiate that identity and therefore accept/reject other models. Although he only lived in the town for a short period of time as a small child and has resided beyond Spain's borders, points that I address below, Pablo has a similar function in the novel as he, too, observes and responds/reacts to others' gender models. Ultimately, considering Natalia's age and what will be revealed as her non-compliant behavior vis-à-vis a prevailing model of ideal femininity as well as Pablo's childhood history and his experience living abroad, Martín Gaité has constructed two protagonists that are both emotively connected to the town, are (now) located inside it, and yet afforded the ability to approach the town's norms as relative outsiders who have not yet learned/internalized the town's preferred gender models. With Natalia and Pablo acting as narrative guides, Martín Gaité's novel calls attention to a series of characters and institutions of traditional masculinity that attempt to indoctrinate the female characters, who either reject or accept them one by one. In so doing and by foregrounding the results of that indoctrination along with the characters' refusal and/or acceptance of the status quo, Martín Gaité entices her reader to examine the various ways that technologies of discipline and indoctrination are deployed in the service of encouraging the townspeople to personify ideal/idealized gender roles and, thus, invites readers to critique traditional conceptualizations of gender.

The novel's opening scene introduces the town's prevailing models of ideal masculinity and femininity through Ángel (an aviation captain who is ten years older than Gertru) and his discussion with Gertru, his fiancée and Natalia's best friend. In this first

scene, narrated from the point of view of one of Natalia's journal entries, Natalia notes that Gertru will not register for school the coming year, their final year in high school, "porque a Ángel no le gusta el ambiente del Instituto" (11). When Natalia asks why, Gertru tells her that she had told him about Fonsi, a classmate in a grade lower than Gertru and Natalia "que tuvo un hijo el año pasado" (11). Despite the fact that the physical environment of the school left much to be desired and that it was housed in a building shared with male Jesuit students, it was, nonetheless, an all-girls' school and rigidly segregated from the Jesuits, a matter that I will discuss in a subsequent section. Furthermore, the text does not provide a single reference that would implicate the school's environment in somehow encouraging Fonsi to have a sexual relationship.⁶² Much later in the novel, the issue of Gertru's education resurfaces when she tells Ángel that she might as well enroll in the coming year since it would be her last needed to complete high school. Gertru's desire to finish school prompts a surprising response from Ángel who tells her, "que lo que más [l]e molesta de una mujer es que sea testaruda" (174). Ángel's remark about disliking "stubborn" women reflects the fact that he was upset that Gertru had asked him about registering for classes again because they had previously spoken about the issue, as revealed in the novel's opening scene, and Ángel had considered it a closed matter. (Indeed, his comment shuts down Gertru's attempt to discuss her future education plans.) In these two instances, Ángel assumes a paternal role

⁶² Pablo's initial description of the school indicates that it lacked sufficient funding and was in a state of disrepair. For instance, when he first entered the school after arriving in town he notices that an upstairs section was dimly lit by "una sucia bombilla" and that the skylight was broken (35). Later, after he was contracted as a German professor, Pablo complains about the lack of government funding, which prevented the school from heating their section of the building in winter (210).

with Gertru, giving her a command (not to attend school) and expecting her to obey it without protest, thereby echoing aspects of traditional gender roles promoted by the regime that I discussed in chapter one (i.e., the *Sección Femenina*'s call for women to do just that: follow their husband's commands with a good attitude and without objection). By bringing up the issue of her education again, Gertru implicitly threatens Ángel's model of masculinity, specifically, its presumed authority over Gertru, which requires her obedience, by casting him as having a lack of control over his soon-to-be wife.

Curiously, while Ángel never explains to Gertru the underlying logic concerning his refusal to allow her to complete her studies, in two conversations, each with a male friend, Ángel makes clear his position on Gertru's education, revealing much about his model of masculinity and what that model expects from a woman he is to marry. The first example occurs in the novel's opening chapter when Ángel discusses his upcoming marriage with his friend Manolo at a local bar, telling Manolo that "lo más importante, que es una cría. Ya ves, dieciséis años no cumplidos.... Qué novio va a haber tenido antes ni qué nada. ¿No te parece?, es una garantía. Ya de meterte en estos líos tiene que ser con una chica así. Para pasar el rato vale cualquiera, pero casarse es otro cantar" (48). Ángel's insistence that his wife be young, inexperienced in relationships, and a virgin echoes the gender norms of the time by promoting the notion of the chaste wife and an unequal balance of power between genders. However, his evocation of the term "líos," a term also associated with having an extra-marital affair as much as with being involved with someone in a short-term relationship, conveys a sense of temporality to the notion of his upcoming marriage with Gertru in addition to characterizing marriage itself as an inconvenience, a "lío" for his model of masculinity. Furthermore, Ángel's

characterization of Gertru as a “baby” allows him to assume yet again a paternal role vis-à-vis his fiancée, thereby conveying the sense to Manolo that he controls and disciplines her. Additionally, suggesting that it was alright to spend time with “any floozy,” Ángel’s character recalls the all-too-familiar double standard that characterized traditional gender models, which I addressed in chapter one (i.e., that, while it was socially acceptable—indeed, expected—that a man would have had sexual relations before marriage, virginity was a prerequisite for a woman to be considered “marriageable” by a traditional model of masculinity as exemplified, here, through Ángel).⁶³

The second instance in which Ángel elucidates his views regarding Gertru’s education provides, as well, yet another example of Ángel’s tendency to assume a paternal role in their relationship. The incident concerns an argument the two had when Gertru left a Spanish tortilla that she had made for him with the concierge. Gertru had intended it to be a joke because Ángel had previously complained to her that he had gone “dos tardes sin merendar” and that he was still waiting to receive money from his mother. Noting his anger, Gertru then tries to tell Ángel to be more understanding about the joke: “Tienes que saberte reír cuando alguna vez te dé una broma” (151). Ángel promptly interrupts her, declaring, “No me digas lo que tengo que saber hacer” (151). From the point of view of Ángel’s model of masculinity, Gertru committed two mistakes, as they were: first, by suggesting that he had to learn something, Gertru inserts herself into a position of power over Ángel, a role contrary to the one expected by Ángel’s traditional

⁶³ Ángel, in fact, recalls Torrente Ballester’s protagonist in *Javier Mariño* who, while having had various relationships himself, was quite outspoken about the importance that his future wife be a virgin. In addition, Ángel serves as an aviation captain in the armed forces, further casting his model of masculinity as hegemonically aligned through the notion of military service to country.

view of gender; second, considering that Ángel is an aviation captain ten years her senior, Gertru's joke threatened his model of masculinity by characterizing him as someone she takes care of and supports (economically) rather than the other way around as would be expected with a traditional perspective. That Ángel felt threatened and became anxious from the joke is evidenced in the justification he provides Gertru for yelling at her: "Habrán dicho que soy un desgraciado, que me hago alimentar de ti" (152). While admitting that he understood she was merely joking, Ángel's explanation reveals that he was anxious that his friends would think that he somehow lacked the means to support himself and his future wife and that he therefore required her support. Ironically, while waiting to receive money from his mother, his anger, here, is specifically in response to Gertru's tortilla/joke having been carried out in the public's view. At stake, then, is Ángel's ability to maintain a particular representation of masculinity in front of his male friends, one that depends significantly on how he desires them to perceive his model of masculinity. Ángel's reaction, then, betrays an anxiety concerning his own (in)ability to exude a culturally preferred model of masculinity, one that he has internalized and one that he does not wish for others to contest. This explains, in part, why Ángel frequently positions himself into a paternal role with Gertru: doing so secures his ability to act as teacher/discipliner and, thus, impede Gertru from contesting or challenging that role. Ángel's subsequent explanation regarding why he responded so strongly illustrates this point: "Lo hago por tu bien, para enseñarte a quedar siempre en el lugar que te corresponde" (152). Gertru's "proper place," for Ángel, of course, was to be the submissive and obedient wife that his model of masculinity demands. Finally, Ángel implies that this "proper place" is both physical and behavioral: "Para casarte conmigo,

no necesitas saber latín ni geometría; con que sepas ser una mujer de tu casa, basta y sobra” (174). Here, Ángel clarifies that the appropriate physical space for his future wife is that of the home, and that within that space she appropriately execute the duties ascribed to her as a woman/wife with the implication being that, ultimately, Gertru bear his children. This final piece of advice exemplifies the view espoused by Ángel’s model of masculinity concerning women’s desire to pursue their intellectual interests: namely, that there should be no such desire. His remark also echoes the notion of womanhood presented in Friar Luis de León’s *La perfecta casada*, which obliged women to follow the commandments of their husbands and remain at home, again a vision of womanhood widely disseminated by the Franco regime, particularly through the auspices of the *Sección Femenina*, which I discussed in chapter one. Finally, by expressing that Gertru did not need to know Latin, Ángel echoes an unfortunate, although well-known, Spanish saying, *mujer que sabe latín, no tiene marido ni tiene buen fin*. With their argument, then, the text lays clear for its reader the vision of womanhood that Ángel expected, a youthful, chaste, and passive woman, one who accepts her husband’s instructions and fulfills her (presumed motherly) responsibilities within the confines of the home. In so doing, the novel highlights a certain co-dependency between Ángel’s model of masculinity and the notion of femininity that it requires. That is, Ángel requires a moldable young woman like Gertru, who generally accepts this role, unlike Natalia, as I will explain below, because without them their power would collapse. Apart from suggesting that Ángel learn how to take a joke, as I addressed above, Gertru appears quite happy in her relationship with Ángel and, ultimately, willing to accede to Ángel’s demands regarding both her education and her uncompromising submission to his commands.

In fact, we see Gertru's acceptance of Ángel's demands first through Natalia's processing of it in her journal. For example, in the opening scene, which comes from one of Natalia's journal entries, Natalia notes that rather than discuss why Ángel does not want Gertru to attend school (due in part to the fact that Gertru told Ángel about Fonsi, their classmate who has a child), Gertru instead tends to focus on a facial compact that Ángel had given her that had belonged to his mother (11). As Gertru continues to discuss the evening's festivities, planned by Ángel, and the dress she will wear, Natalia's attention begins to drift. Recording these events in her journal, Natalia writes that Gertru even asked her "por qué estaba tan callada" and, in response, Natalia admits that she "no sabía qué contar..." (12). Of course, preceding Natalia's silence as well as the ellipsis she includes in her journal, Natalia had wondered why Gertru decided to tell Ángel about Fonsi, "no sé por qué se lo ha tenido que contar a él" (11). Here, Natalia is arguably upset because, on the one hand, she wishes to continue being friends with Gertru during their last year in school and, on the other, she wants for Gertru herself to finish her education. Unfortunately, having told Ángel about Fonsi only solidified Ángel's resolve that Gertru not continue. The fact that Natalia comments about this in her journal, in addition to noting Gertru's (over) use of make-up, suggests that Natalia was having difficulty accepting the changes she observes in Gertru's behavior, changes clearly prompted by her contact and relationship with Ángel. When the two meet up again at the evening party that Ángel organized, Natalia also notices that Gertru spoke "con una voz distinta de la suya de siempre" (65). Through Natalia's observations and reactions to Gertru's behavior, as established in the novel's first chapter and, as we shall see, which continues throughout, Martín Gaité juxtaposes the two girls' models of femininity. Thus, through

Natalia, Martín Gaité critiques Gertru's model of femininity and its willingness to acquiesce to the aims of Ángel's masculinity.

Natalia's disagreement with traditional gender models extends to those exemplified by Ángel as well as his friend Manolo. Regarding Ángel, this is implicit in the aforementioned scene in which Natalia expresses frustration over Gertru having told Ángel about Fonsi. Later, the text further illustrates Natalia's view of Ángel when she learns from Petrita, Gertru's half cousin, "que cuando va a Madrid vive con una señora extranjera" (230). Asking if Gertru is aware of this, Petrita replies that Gertru should not be surprised, that it is known (presumably by their friends and peers) that he likes other women: "Desde luego que le gustan otras chicas..., lo tiene que saber de sobra, y creo que ya se ha disgustado con él por eso alguna vez" (230). Although the text offers no further details about Ángel's time in Madrid or the woman with whom he stays there, his prior overture with a French woman at a party that both he and Gertru attended certainly encourages the reader to take Petrita for her word. At the party and when Gertru could not see him, Ángel asked to be introduced to the French woman and, informed that she did not speak Spanish, tells her, "Estás para comerte, preciosa. Para co-mer-te" (166). Knowing that the woman could not understand him, Ángel comfortably makes such a direct statement in a language that she could not understand. However, by executing this speech act in front of his male friends Yoni and Manolo, and with Gertru completely unaware, Ángel's flirtation with the French woman contributes to the characterization of his model of masculinity as one that is sexually promiscuous and thus rather hypermasculine. Petrita's remark, however, upsets Natalia, as she reveals in her journal, "Yo estaba indignada, cómo le va a querer a un tío así, no puede ser que le quiera" (230).

Here, Natalia makes clear her disdain for Ángel's model of masculinity by characterizing it as unworthy of her friend's love. In so doing, Natalia also reveals her awareness and disapproval of a double standard that allows for men's polyamorous desires yet demands women's monogamy.

Indeed, Martín Gaité imbues her female co-protagonist with a disinterest in spending time with Gertru and Ángel when they are together. For example, when Natalia writes about her conversation with Gertru in her journal, she notes that Gertru was surprised that Natalia did not make it to the party that Ángel had planned, held near an airport hangar. Natalia informed Gertru that she could not go because her sisters did not want her to go with them. (Since Natalia's sisters, Julia and Mercedes, were closer in age to Ángel and the three were all acquainted through the same group of friends, their attendance would not be surprising.) In her journal, Natalia confesses that she actually had to convince her sisters to let her stay home: "No le quise contar que he tenido que insistir para convencerlas precisamente de lo contrario" (12). On the one hand, by not revealing her true motives, Natalia seems to not want to upset Gertru or at least detract from Gertru's excitement about either the party or her upcoming wedding. On the other, implicit in the fact that Natalia had to convince her sisters to let her stay home is the notion that both Julia's and Mercedes's models of femininity were more closely aligned with the prevailing norms concerning their gender, that is, they felt it important to participate in activities enjoyed by the majority nor did they presumably suffer such indignation at Gertru and Ángel's dynamic. Here, much like before when Natalia notices that Gertru alters her voice when she is with Ángel and his friends, Natalia's resistance to attending the party implies a resistance to the behavioral changes that she sees manifest in

women when they interact with models of masculinity such as Ángel's. The critique of gender models provided through Natalia's character is a critique, then, as much of Ángel and Gertru themselves as it is of the co-dependency of their gender models. That is, Ángel requires a submissive, young virgin female who is moldable while Gertru's gender model allows, although with some apparent and very limited objection, for Ángel's presumed polyamorous desires simply because, as a man, this was accepted as normal. Furthermore, it was not just Ángel's model with which Natalia disagreed. She was also uninterested in socializing with Ángel's friend, Manolo, with whom she had to contend during an evening out with Gertru, Ángel and their friends. When Manolo tries to engage Natalia in small talk and to get her to dance with him, he becomes impatient with Natalia's lack of interest, demonstrated, in part, by her curt responses to his questions before she finally tells him to find someone else: "Vaya a sacar a otra chica. A mí no me importa, porque me marchó en seguida" (70). Though polite in expressing that she did not mind, even preferring really, that Manolo move on to someone else, Martín Gaité portrays Natalia as uninterested in behaving in a manner expected of her as a young woman. In contrast to the models of femininity exemplified by her friend Gertru as well as her sisters, Julia and Mercedes, and sisters' friend Elvira, as we shall see below, Natalia rejects the notion that, as a woman, she should focus so much of her energy and attention on portraying herself as aligned with a model of femininity that aims to preserve a particular public image whose ultimate purpose is the procuring and maintaining of a romantic relationship with a man. Thus, in addition to Natalia's adolescent age, her personality, which sets her apart, for instance, from her friend Gertru who is only two months younger, also allows for the critique of gender models.

Natalia's critical view of gender also includes the models exhibited by her family members. For example, after he becomes her German instructor, Natalia runs into Pablo at a café and the theme of her family's reaction to her socializing alone with Pablo immediately prefaces their dialogue. For a moment, Natalia laughs at the thought of what her father would say if he caught her in a café alone and speaking to a (presumably) strange older man, and tells Pablo that "si viene no le diga nada" (217). From the perspective of her father's traditional view of gender, indeed from the perspective of the prevailing models of ideal gender in the town, speaking to Pablo alone in a café would suggest that she were romantically interested in him. For a character who never expresses an interest in dating, Natalia's laughter suggests that she found it absurd that she would have to justify to her father that her speaking to a man, in this case, Pablo, should not constitute grounds for him or anyone else to assume that she was therefore romantically interested in that man. In other words, through her laughter, Natalia reveals her critical view concerning the decorum that governs female-male interactions in the town, which, by leading people to assume that an adolescent girl speaking to an older man only occurs in instances of romantic interest, impedes the co-protagonist's ability to freely interact with whom she pleases. With this in mind, when Pablo then asks why it would matter if her father saw her with him, Natalia replies that "Encima de verme en el café con una persona que él no conoce. Menuda se forma en casa con mis hermanas las mayores, por si van con gente conocida o no conocida" (217). Here, Natalia's complaint about her father's interest over who Natalia's sisters decide to spend time with casts him as an overly concerned parent. Natalia then explains to Pablo that her father "antes no era así" (217). Indeed, prior to moving his family to the provincial capital with his sister, Concha,

Natalia's family had resided in the countryside where, as Natalia recalls, she and her father used to ride bikes, hunt together, and that her father enjoyed that she "fuera salvaje, que no respetara ninguna cosa . . . que protestara, . . . que [l]e recordaba a mamá" (233). Natalia's mother had died in the process of giving birth to a stillborn boy when the co-protagonist was nine. After her mother's death and due, in part, to the family's increasing wealth, the result of a tungsten mine on their property in the countryside, Concha insisted that her brother move everyone to live with her in the provincial capital. By pointing out how her father used to be when she was younger and that he enjoyed his daughter's sense of rebelliousness, Natalia implicates Concha as the figure responsible for the changes that she perceives in her father's behavior. Natalia even criticizes Concha, complaining to her father that she would turn them into "unas estúpidas" and "que [Concha] sólo nos educa para tener un novio rico, y que seamos lo más retrasadas posible en todo, que no sepamos nada ni nos alegremos con nada" (232-33). Considering Natalia's description of Concha and the notion of rebelliousness attributed to her, as well as to her mother and father, Concha's ideology and model of femininity arguably aligns with a more traditional conceptualization of gender. Indeed, Natalia's criticism of Concha is indicative of her aunt's promotion of a model of femininity that opposes rebelliousness and the pursuit of intellectual interests, a model that is, therefore, not enjoyable for Natalia as evidenced by the aforementioned comment. Natalia views her father's change of behavior as a direct result of his contact with his sister and her traditional view of gender roles. Of course, here, too, we see Natalia rebelling through her objection to Concha's attempts to make her appear/act in a way that more closely aligns with a traditional conceptualization of femininity as exemplified, for example, by her sisters, Gertru, or even Petrita who

arguably represents a model of femininity not unlike Gertru's. Natalia notes, for example, that Petrita, like Gertru, wore a lot of make-up, was physically attractive, and generally uninterested in education. Indeed, Concha and Natalia's sisters were encouraging Natalia to be friends with Petrita so that she could have another friend, someone the family considers to be a good role model vis-à-vis a traditional form of femininity, once Gertru marries and moves in with Ángel. Nevertheless, Natalia's aversion to Petrita is quite clear:

Es una pánfila que da pena. No es que sea mala chica, pero a lo primero se la toma manía por la cara que tiene de belleza de calendario, los labios pintados mucho y el pelo con moño, tirante para atrás. Parece que se va a poner uno a hablar con una chica mayor, muy de rompe y rasga y luego es tan tímida y tan ignorante que no le pega nada ir arreglada así y tener ese cuerpo de mayor. (230)

Here, Natalia rejects the image of a young woman her age portraying herself as though she were already an adult, and her comment reveals the importance she places on the development of one's intellect, something she wants for her future and that Petrita's model of femininity lacks. Pointing out Petrita's over-use of lipstick and tightly bound hair, Natalia rejects markers of identity that characterize the preferred ideal form of femininity in the town and, thus, all that this model implies (i.e., passivity and submission to one's husband, giving up educational interests, etc.) thus suggesting that she rejects, too, the expectation that young women like herself (blindly) perform a certain vision of femininity through the stylization of their bodies via consumer products (clothing, hair products/styles, make-up, etc.). In other words, Natalia rejects the notion that women

must somehow conform to the same model of femininity as they transition into womanhood.⁶⁴

Concha's desire for her niece and Petrita to become good friends also contrasts with her feelings about Alicia, another one of Natalia's classmates. In fact, as opposed to encouraging Natalia and Alicia's friendship, Concha all but ignores Alicia when she comes over to do homework with Natalia, suggesting, at best, her indifference regarding their friendship. As Natalia recalls, "La tía siempre dice de ella «esa chica», y nunca la saluda más que cuando no tiene más remedio" (222). Considering that Alicia's family was not as well-off as Natalia's or Petrita's and that Alicia, like Natalia, was similarly interested in school, Concha arguably found it preferable for her niece to spend time with a young woman of their own (or higher) social standing, one who also already exemplifies for Concha a desirable model of (traditional) femininity. However, as we have seen above, Natalia was not interested in acting older or putting on make-up nor was she concerned about her friend's lower socioeconomic status. For Alicia, however, the girls' differing social classes was indeed an issue, one that would likely prove problematic for their friendship in the future. For instance, as the two complete their homework assignments in Natalia's room, Alicia notices Natalia's journal, which prompts her to comment to Natalia that she must think of her as "muy vulgar" (224).

⁶⁴ Indeed, Marsha Collins describes Natalia's "refusal to wear more grown-up clothes to school" as "an expression of non-conformity," one that exemplifies Natalia's "objection to inauthenticity" (67). Collins posits that Natalia associates "grown-up clothes . . . with the loss of childhood freedom and entry into a sphere of interest that limits her movements and friendships on the basis of dress, class, and gender" (67-68). Thus Natalia's choice of school clothing symbolizes her rejection of an adulthood modeled after a traditional concept of femininity with which she disagrees yet is encouraged/pressured by her family to follow.

Natalia had, in fact, commented before that Alicia lived in “una casa humilde” (190) and on the day they studied together Natalia notes that her friend arrived “muy mal vestida” (223), implying a certain awareness of their different social classes. Natalia, however, tries to downplay Alicia’s comment, which, in turn, leads Alicia to reply that they probably would not be friends for much longer: “porque nuestra vida va a ser muy distinta. Basta ver las cosas que escribes tú, y lo que piensas y eso. Verás cómo luego, dentro de un par de años, no seremos amigas ya, no lo podremos ser” (224). Alicia’s comment recalls their prior conversation in which Natalia expressed interest in studying at the university. When asked about her post-high school interests, Alicia tells Natalia that she will take an exam to try get a position working with the postal service or with the national train service (192-93). Arguably, Alicia’s ability to attend university, were she to desire to do so, was impeded by the fact that her family lacked the financial means required to support her were she to go. Furthermore, during this period of Spanish history, a university education for a woman would typically have been an option afforded only to middle- and upper-class members of society and, for a poor young woman a university education was unthinkable. Regarding the issue of women’s higher education, it is curious, as Elizabeth Scarlett has noted, that Martín Gaité never references the University of Salamanca in *Entre visillos*. For Scarlett, “The omission reflects the suppression of the intellectual function in the lives of these women, whose families do not encourage them to pursue their studies” (150), as we have seen with Natalia’s aunt Concha and which will be demonstrated with respect to her father. Furthermore, in *True Catholic Womanhood* Aurora Morcillo argues that “The university was a male realm, a sight of state power where the political elites were educated and where scholasticism

stood inimical to femininity” (5), explaining, in part, the general disinterest concerning women’s education exhibited by the traditionally aligned gender models in *Entre visillos*. For traditionally-aligned gender models, an educated woman threatened to upset the balance of power simply through their presence in the masculine-coded space of the university, which I will address more fully in a subsequent section. Regardless of the girls’ differing opportunities for education or Concha’s awareness of Alicia’s future work plans, for Concha Natalia’s friend was simply a lower-class girl and thus not worthy of her niece’s friendship. Concha was not concerned over whether or not Natalia worked or obtained an education, rather it was that she find a boyfriend and marry.

Pablo Klein

After introducing Ángel’s model of masculinity in the first chapter, the text juxtaposes that model against Pablo’s through the introduction of the male co-protagonist in the novel’s second chapter. By following Natalia’s recollection of her conversation with Gertru, and, thus, the dynamics characterizing Gertru and Ángel’s relationship as well as the anti-intellectual sentiment regarding women’s intellectual development exemplified through Ángel’s preference that Gertru not complete high school, the narrative implicitly directs its reader to contrast Pablo’s model against Ángel’s and, by extension, the prevailing models of masculinity of the town’s men. As we shall see below, the juxtaposition of Pablo’s model of masculinity against Ángel’s is further underscored when the reader is made aware that Pablo would eventually be contracted to teach German at Natalia’s school. By casting Pablo as a teacher, Martín Gaité introduces

a male figure who expresses views regarding women's education that are in opposition to Ángel's and, therefore, in opposition to the views exemplified by the town's prevailing model of masculinity. Ultimately, Pablo's arrival in the provincial capital is framed as a clash of gender models: his versus the same models that have produced the townspeople's views. Pablo's function in the narrative, then, is similar to that of Natalia's: whereas Natalia's age and personality allow her to observe and critique the prevailing norms, that is, to determine whether or not she, too, will follow those norms, Pablo's view, similar to that of a tourist, enables his character to provide a similar critique of the town's gender models.

Initially, it seems that Pablo's visit to the town was to see Don Rafael, the principal at the local high school in order to get work, which would enable him to stay longer. However, after he finally arrives at the school, Pablo learns from a cleaning woman that Don Rafael had recently passed away (36).⁶⁵ After staying at a local boarding house for two days, the reasons underlying Pablo's visit are made clear through his reflections on what to do now that Don Rafael has died and with him "el pretexto de [su] viaje" (50). In other words, Pablo only wanted to teach at the school as a means to allow him to remain in town. On his third day, Pablo attends Don Rafael's wake hoping that meeting his family "[l]e ayudaría a tomar alguna actitud" regarding whether or not he should leave (52). At the wake, the text elucidates Pablo's connection to Don Rafael as his daughter, Elvira, shows Pablo a photograph taken about a year earlier that depicts her

⁶⁵ In a subsequent scene in which Pablo speaks to the new director about possibly working at the school, the new director informs the protagonist that he need not provide more credentials since "don Rafael sabía escoger sus profesores" (96). The remark clarifies that Don Rafael had invited Pedro and, indeed, had offered him a position at the school so that he could stay in town.

father standing with a group of men, one of whom is Pablo. Elvira had recognized Pablo when he arrived as one of the men in the photograph. Pablo explains to her that it had been taken at a conference that he attended in Switzerland with her father (54).

Considering that Pablo and Elvira were similar in age, it is possible, although never clarified, that Don Rafael had been Pablo's former teacher when Pablo lived in the town as a child. Reflecting on his situation and his diminished ability to get a job as a result of Don Rafael's death, Pablo clarifies his desire for travel to the town:

volver a mirar con ojos completamente distintos la ciudad en la que había vivido de niño, y pasearme otra vez por sus calles, que sólo fragmentariamente recordaba. Casi todo lo veía como cualquier turista profesional, pero de vez en cuando alguna cosa insignificante me hería los ojos de otra manera y la reconocía, se identificaba con una imagen vieja que yo guardaba en la memoria sin saberlo. (50)

Here, the text underscores Pablo's function in the narrative as a character who will observe the town and its people from an external point of view, one that enables him to provide a critique of what he sees. By noting that he was now observing the town with "ojos diferentes," the result of his separation from the town by both time as much as space, and that he was, in essence, a kind of "tourist," the text frames Pablo as an outsider, as someone who now views the town and its people differently than he would had he not moved away as a child. Furthermore, Pablo's ability to provide a critique is also underscored through the emphasis placed on the temporal distance that separates what he observes in the present from the childhood memories triggered by those observations. This temporal distance encourages the reader to be mindful of Pablo's reactions to what he observes and, especially, to the interactions he sees between the townspeople as both an adult and as one with experience living elsewhere, and with that experience the opportunity to observe and interact with other models of gender.

Prior to arriving in the provincial capital, Pablo lived in Paris where he had received an invitation from Don Rafael, who was aware that Pablo desired to visit the town, to come and teach a class at the high school (57). Although the text does not reveal many details about Pablo's past, it does provide information about his father that implicitly contributes to the characterization of Pablo's views regarding the town's prevailing gender models as well as those concerning the education of the town's high-school-aged girls as rather progressive. Most of this information comes from Elvira's mother who tells Elvira and her brother Teo that she "se acordaba perfectamente del padre de Pablo" (129). Indeed, Elvira's mother, who is never mentioned in the text by name, is the only character that recalls either Pablo or his father when they lived in town. Speaking to Elvira and Teo about Pablo, their mother notes that there was much speculation as to whether or not Pablo's father had actually married his mother, that many in town thought that he was still alive (130), and that Don Rafael used to visit Pablo and his father while they resided there. If Pablo and his father were, in fact, poor, as Elvira's mother suggests, then Don Rafael's frequent visits cast him as a kind of surrogate father interested in Pablo's well-being. Other than mentioning that he lived in Paris and attended a conference in Switzerland, no further details are given about Pablo between his time in the town as a child and his present arrival. However, when prompted in a discussion about his father with Elvira and her family, Pablo reveals that his father died during the bombing of Barcelona, the last Republican stronghold at the end of the Spanish Civil War. Taking this into consideration, Pablo's father was arguably a Republican sympathizer, a fact that would not have been forgotten by the townspeople and implicit in the long "silencio" that follows Pablo's explanation of his father's death

(205). Furthermore, the notion of liberal political affiliation associated with Pablo's father is also implied by the fact that he was an artist, a painter whose works were lost "como casi todos después de la Guerra" (51). Pablo's relative silence regarding his own or his father's "political and moral beliefs" in his discussions with others, as noted by Adrián M. García (25), and his assumption of his mother's last name, Klein, upon returning to Spain (Ramos Ortega 299-300) both suggest that he attempted to conceal his father's Republican ties and, thus, facilitate his reintegration into a post-war, Franco-governed society. During the Civil War and in the years immediately following, Spain and Germany enjoyed a brief alliance based, in part, on their shared political ideologies. Given that Pablo had been in Germany at the time of his father's death (205), his use of his mother's last name effectively serves as a tactic employed to highlight a presumed political allegiance with the Nationalists that would manifest itself simply because of his mother's German surname. Indeed, Pablo's decision to assume his mother's surname within the context of the town is also rather apt considering that the town is modeled after Salamanca, which aligned with the Nationalist side soon after the start of the war in 1936 and served as the Nationalists' capital between 1937 and 1938. All of this suggests that Pablo was sensitive to the current political environment in Spain and the difficulties that could have transpired had he not elected to occlude his father's and, by extension, his own political viewpoints. In addition, the notion of political sensitivity is also implicit in the fact that Don Rafael had chosen not to tell his daughter about Pablo or Pablo's father during their prior residence in town (54). Nevertheless, the presumed liberal views of Pablo's father in addition to the fact that Pablo grew up outside of Spain frame the novel's male co-protagonist as both a political and national outsider vis-à-vis the

townspeople and, thus, reinforce this character's ability to critique the town's norms according to a different perspective.

As Pablo's introduction to the narrative unfolds, he is quickly represented as being only tenuously "from" the community, someone with one foot somewhat on the "inside" of the town but with an ambiguous relationship to it. Indeed, upon arrival he becomes simply another tourist for the townspeople, one of many who had come for a local holiday. For example, disembarking from the train, Pablo's status as a visitor is cast as an obstacle when he comments that "*La gente al salir me tropezaba*" (28). A baggage-handler even shouts at Pablo: "*Aquí está usted estorbando el paso*" (28) before asking him to step aside. In essence, Pablo's presence is characterized as an obstruction in the town—a characterization that will repeat, as we shall see, when he attempts to modify the protocols governing the environment of his classroom. Thus, although the protagonist is connected to the town through his childhood, his brief interactions with others already begin to cast him as an intrusive and bothersome presence. A subsequent interaction with a local man further underscores Pablo's state of otherness vis-à-vis the townspeople when he is asked "*si era extranjero*" (33). Pablo notes that he did not know how to reply to the man, perhaps due to his father's political identity and/or the fact that he lived in the town as a child, but eventually tells him that he was not. Later, after taking a position at the school, one of Natalia's classmates describes Pablo as speaking with an "*acento especial*" (116), thereby further questioning Pablo's connection to the town as much as to Spain itself by criticizing his (non-standard) pronunciation.

Pablo's arrival also underscores the notion of pairing already introduced in the novel through Ángel and Gertru when, on the train, he overhears a fellow passenger ask a

young woman if she had ever met his son: “A ti te tengo que presentar yo a mi hijo el mayor, el que estudia Derecho.... A lo mejor lo conoces” (26). Although seemingly insignificant as an isolated event early in the narrative, this type of incident is often repeated thereafter, and it becomes increasingly clear that the townspeople seem driven to pair up two young people for marriage. Pablo seems only to observe the incident as the narrative does not reveal a reaction but instead includes this amongst several other conversations that he observes. In so doing, *Entre visillos* calls attention to the cultural significance attached to the notion of the family. Indeed, as Helen Graham has noted,

The patriarchal family was seen as representing the corporate order of the state in microcosm. So, by reconstructing or reinforcing it, Francoism would, in theory, be able to operate on an atomized post-war society to build up the ‘new order.’ (184)

By limiting the acceptability of gender models to those derived from traditional gender concepts and binding them to its conceptualization of the family, the Franco regime deployed another tool in an attempt to effectively consolidate its power over the Spanish citizenry. Furthermore, as I will discuss in the conclusion to this chapter, women were specifically given the responsibility, the literal burden of labor, to (pro)create the Franco regime’s reimagined state. Young women’s education at home and at school, then, was designed to prepare them for their future role as wife and mother—as much a mother of her own family as of Franco’s Spain.

Perhaps the most significant contribution provided by Pablo’s character is that through it the text calls attention to the spatialization of gender, how gender is shaped, in part, by institutions of indoctrination, and, like Natalia, Pablo’s observations of the town’s gender models provide a critique of those very models. On the one hand, the notion of the spatialization of gender, which will be the focus of the next section, is

implicit in Pablo's initial visit to the school considering that it is an all-girls' school and that one of the functions of an institution of indoctrination is the education/indoctrination of its pupils. Thus, Pablo is set up in the novel not only to clash with the town's gender models, but through his role as an educator he is also placed in a position that allows him to critique processes of indoctrination, particularly those already in place and which have shaped the town's models. On the other, the co-protagonist's subsequent attendance at Don Rafael's wake reiterates the spatialization of gender as Pablo notices that "A la derecha había mujeres, alrededor de una mesa camilla y a la izquierda hombres" (52-53). Pablo's introduction to Don Rafael's family is also significant because, as mentioned above, it is there that he meets Elvira, who provides him with her perspective of life in the town. Upon seeing the photograph of her father with Pablo, Elvira imagines that the three of them were friends and that through their friendship they were able to travel (beyond home and/or country), telling Pablo that "Solamente uno que vive aquí metido puede llegar a resignarse con las cosas que pasan aquí, y hasta puede llegar a creer que vive y que respira. ¡Pero yo no! Yo me ahogo, yo no me resigno yo me desespero" (55). Indeed, Elvira admits that she "había estado a punto de ir a Suiza," presumably to accompany her father to the conference, although she never clarifies what prevented her from doing so (54-55). Clearly, something about life in the town and/or with her family leaves Elvira feeling trapped or enclosed as suggested by her feelings of suffocation as much as her desire to travel somewhere else. Elvira's conversation with Pablo, then, leaves many questions unanswered (as much for Pablo as for the reader). What was it about Pablo's model of masculinity that she intuits in the photograph that would leave her with the sense that he is someone with whom she would like to travel, indeed, that she

could travel with him at all? Thus, Elvira's remark encourages the reader to be observant of Pablo's model of masculinity, how it is different from other models and why it would allow for Elvira to conclude that she could (or would like to) travel with him—questions that I will address more fully in the subsequent section. However, when Pablo tells her that he has only been in town for three days, Elvira clarifies that it is precisely “aquí en esta casa” where she feels suffocated (55) although, again, it is unclear why. Frustrated and crying after having articulated her feelings to Pablo about life in the town and her sense of feeling trapped within it, the text juxtaposes Elvira's views with those of her boyfriend Emilio when, seeing that Elvira left Pablo alone, he introduces himself to the male co-protagonist. Although Pablo would not be made aware of the fact that Emilio and Elvira were dating until Emilio informs him in a subsequent conversation, Emilio offers Pablo a very different opinion of life in their community by suggesting to Pablo that “esto es aburrido para uno que llega nuevo, pero ya sabes, pasa como en todas partes, en cuanto te ambientas, lo puedes pasar estupendo” (60). Implicit in Emilio's statement is the idea that for Pablo to enjoy himself in the town, he would have to adapt to the status quo regarding the townspeople's relationships. In other words, he would need to adapt his model of masculinity so that it more closely aligned with the models of the town's men and only then would he be able to enjoy himself there. This subtly echoes the prior characterization of Pablo as having an obtrusive presence with respect to those around him, when he exited the train after arriving. Thus, the novel underscores the importance that particular gender models and their corresponding behaviors be emulated in order for one to fully integrate oneself into the local culture. Furthermore, the corollary to the notion that one must conform to “have fun” is the sense that a lack of conformity would

lead to potential problems. Emilio clarifies what he means by “fun” by explaining that once Pablo adapted to the town, he would find he could integrate himself into the right “círculos” (60) of friends. The juxtaposition of Elvira’s and Emilio’s views notably suggests to both Pablo and the reader that while it may be possible for a man to enjoy himself once he accommodates his model of masculinity to the norms of the town, women seem to have a much different set of experiences.

Finally, the text also juxtaposes Pablo’s and Emilio’s models of masculinity by highlighting Emilio’s inability to comprehend Pablo’s perspective when the two men leave Don Rafael’s wake. Crossing the street together, Pablo paused momentarily to watch children playing when one of the kids began to yell, prompting Emilio to respond with a remark of disapproval. Once Emilio notices that Pablo was actually pleased by the children’s interaction, he pretends to agree with Pablo but becomes rather nervous. Here, Emilio’s anxiety arguably results from Pablo’s unexpected response to the children, a response that Emilio would not anticipate from a member of the town’s men. As a result of Pablo’s unexpected reaction to the children, Emilio begins bombarding the co-protagonist with questions, as noted by Pablo: “Hacía preguntas continuamente y me miraba con ojos ansiosos como si quisiera clasificarme, encasillarme” (62), leading Emilio to call Pablo “una persona rara” (62). Clearly, Pablo’s model of masculinity is at odds with Emilio’s expectations and, here, it seems to have been triggered by Pablo’s observation of the children. The text provides no other clue that would serve to clarify Emilio’s position regarding why the sight of children would provoke him to react negatively. However, considering that he seems to enjoy spending time with his (male) friends, the children are arguably symbolic of marriage and/or family and with it the

responsibilities that come with maintaining a family. As someone about whom Emilio knows very little, his questions seem aimed, then, at determining or probing the characteristics of Pablo's model of masculinity and whether or not that model would impede Emilio's ability to have "fun" (i.e., to continue interacting with his friends as he has in the past). Pablo's reaction to Emilio, however, reveals a similar lack of comprehension regarding Emilio's model of masculinity as he thinks to himself about the pointlessness of their interaction: "me pareció que no tenía ningún sentido nuestro paseo, que todo había sido forzado y postizo" (62). Here, not only does Pablo's characterization of their time together as both "forzado y postizo" suggest that Pablo does not understand Emilio's point of view and, by extension, that of the town's men, but it is also indicative of the incompatibility of their two models of masculinity.

In this section, then, I have examined how the novel opens with two models of gender, Ángel's model of masculinity and Gertru's model of femininity, that are foregrounded as aligning with the prevailing norms concerning gender in the community. In particular, I examined the dynamics characterizing their relationship, how Ángel's model of masculinity calls for a relationship with a young, chaste woman lacking life experience, a woman to whom he will impart knowledge and who will eventually father his children and, thus, occupy herself with activities commonly ascribed to women within a traditional gender paradigm. I also called attention to the general disinterest that the town's prevailing gender models place on young women's intellectual development as manifest, in part, through Ángel's character. Next, I examined how both Natalia and Pablo share similar functions in the novel as characters occupying transitory spaces—Natalia, who is in the process of finding out what it means to mature and become an adult

woman in her community; Pablo, who has returned to his childhood town after having grown up in other communities—and who are thus afforded the ability to observe and react to the town's gender models with which they come into contact. In particular, we see that Natalia exhibits non-conforming behavior vis-à-vis the prevailing customs regarding femininity through her reactions to Gertru and Ángel, especially as a result of Ángel's insistence that Gertru not complete her high school education, and that Pablo, who has returned to his childhood home, now reflects on what he sees and how his observations compare to his memories of life there as a child. Martín Gaité has coded each co-protagonist, then, as a character that is connected to the town yet given the ability to approach the town's norms as outside themselves, as something that has yet to be learned or internalized: on the one hand, Natalia seems to embody a social positioning that allows her to stand out as a kind of outsider, as someone who has yet to fully internalize and embody the prevailing model of femininity, but also as someone who is critical of that model; on the other, Pablo's introduction to the narrative foregrounds the spatialization of gender, which serves as the basis of the critique of the hegemonic gender constructs presented in the novel's opening scenes.

Spatialization of Gender

Through Martín Gaité's portrayal of the locations and functions of institutions of indoctrination (i.e., the institutions of education, religion, and the family), *Entre visillos* ultimately calls attention to a community characterized by a need to observe and control the behavior of its individual members as a means to encourage group conformity. For example, through Ángel and Gertru's discussions regarding the possibility of her future

education, the text introduces the notion of indoctrination with respect to the development of young women's intellectual interests as well as the effects of that indoctrination: a limiting of the spaces and activities deemed "appropriate" for a young woman. For instance, by insisting that Gertru not attend school, Ángel, in effect, restricts the spaces and activities available to his future wife, thereby serving to uphold a traditional gender paradigm in which women are generally restricted to activities deemed suitable for domestically demarcated spaces such as the home, in part, through their effective enclosure within these spaces. Tiffany Gagliardi, who examines the rhetoric of enclosure in *Entre visillos*, notes that "Throughout the novel, women consistently appear looking outwards through the windows and balconies of their homes" and that the female characters are observed in this position "with such frequency that it becomes marked as a recognizable pose for the women" (435). Furthermore, as noted by the critic Marsha Collins, unlike the outwardly gazing women, the men in *Entre visillos* "own the streets, populate the bars and cafés, have money and jobs, wield power in and outside the home, and move through the city alone or with almost anyone they wish at any time of day" (68). In this section, then, I examine how Martín Gaité has constructed various spaces in the novel as a means to foreground the importance of disciplinary technologies in regard to the conceptualization of the town's gender models. As we shall see below, spatial constructions facilitate both the observation and manipulation of individual behaviors in order to encourage the conformity of the townspeople's behavior. In particular, I will examine how Martín Gaité portrays the girls' high school as playing a significant role with respect to the indoctrination of the town's young women, and as belonging to one of several institutions of indoctrination that, as we shall see, lead to a heightened sense of

surveillance experienced by many of the town's citizens, especially its female citizens. Considering that much of *Entre visillos* is devoted to characterizing the status quo of gender relations in the town and to portraying its environment as one that calls for conformity and gendered segregation, the all-girls' school, an institution whose purpose is to educate as much as it is to encourage the conformity of its pupils, plays a significant function in the narrative. Indeed, as noted by the critic Morcillo, the Francoist public educational system was nothing short of "a social endeavor, to be consecrated by the church, facilitated by the state, and carried out by the family" ("Shaping" 57). Morcillo's analysis of the Francoist educational system is useful because it elucidates the interrelated power dynamics at play between the aforementioned institutions of indoctrination, which, in turn, help shape gender identities of Spanish youth. In essence, under Franco's rule, the Spanish state colluded with the Catholic Church as a strategy aimed, ultimately, at coercing individual members of society into adhering to traditional gender mores, which, of course, concomitantly serves to ground the regime's power and dominance over Franco's reimagined Spanish state. Furthermore, as Collins asserts, these institutions work "to preserve patriarchal authority and secure women's subordinate, circumscribed position" in society (74). Indeed, the Franco regime's decision in conjunction with church doctrine to segregate the Spanish public school system according to gender, as exemplified in *Entre visillos*, was one that facilitated women's continued subordination to men by allowing for the training of each gender according to distinct gender-based rubrics.⁶⁶ Furthermore, the regime's decision to segregate students was also a means to

⁶⁶ As Geraldine Scanlon notes, the drive for a segregated public educational system actually pre-dates the Franco regime as evidenced by the Law of Public Instruction of

erase one of the pedagogical reforms achieved during the Second Republic. As we shall see, Martín Gaité bears witness in her novel to the role that schools played in gender indoctrination during the Franco regime, in part, through the descriptions of both the school and what will be framed as Pablo's non-traditional pedagogical approach to teaching, but also through several of the characters' reactions to the notion of young women's intellectual development.

As mentioned above, Martín Gaité portrays the all-girls' high school as lacking the state's financial support, in part, through Pablo's description of the school's dilapidated physical condition as well as his remark that the school is unable to pay for heat in winter (210). In so doing, the narrative calls attention to a system of gender that de-emphasizes women's intellectual development. Furthermore, the lack of interest regarding women's education is also implicit in the comments provided to Pablo by the school's new director, Don Salvador Mata, when he and Pablo are introduced. According to the new director, the girls' section of the school used to be much larger but has, over time, been slowly taken over by (male) Jesuits who occupy another section of the building. Considering that the de-secularization of the Spanish public education system was itself a process first made official in 1953, the Jesuits' encroachment into the all-

1857, which called for the creation of separate schools for boys and girls in towns with more than 500 residents (17). This, of course, stands in contrast to the education policies of the Second Republic (1931-1936), which promoted coeducation and secular over religious education—policies that were ultimately reversed with the installation of the Franco dictatorship. Indeed, the regime's reliance on the Catholic Church solidified the drive to segregate the student population according to gender. The regime's reliance on the church was made official, in part, through Article 26 of the 1953 Concordat between the Holy See and the Spanish government, which established that all Spanish schools must ideologically align themselves with the moral and dogmatic principles of the Catholic Church and guarantee, according to article 27, the teaching of the Catholic religion.

girls' school serves as an apt metaphor of the Catholic Church's increasing control over public education in Spain during the 1950s. As a result of the Jesuits' heightened presence in spaces formerly occupied by only girls, a rather comical device is introduced at the school to facilitate the continued segregation of the two populations. The Jesuits used "una especie de gong muy sonoro para poner en aviso a las alumnas y evitar así probables encuentros turbadores para los seminaristas" (211). Although the Jesuit men were the ones who presumably become agitated in the presence of the young women, the responsibility for maintaining a certain moral ground quite notably falls on the (young) women who must placate the Jesuit men by modifying their behavior and avoiding the Jesuits when they are walking about. In other words, the Jesuits immediately sexualize the female students and cast them as a threat to their own chastity, which is required as part of their identity as Jesuits. The female students, then, must become "invisible" as a means for the Jesuits to protect their vision of masculinity. Rather than consider the school a place of learning, Pablo compares it to a kind of "refugio de guerra, un cuartel improvisado" (212) from which the female students watch the Jesuits play soccer outside. Trapped within the cold halls of the school and watching the male priests play freely about, this scene serves as a metaphor of the future awaiting these young women: a life of perpetual institutionalization into domesticity and male servitude under the auspices of the Francoist State as much as of their father or future husband. During his time teaching at the school, Pablo even attempted to show his students different ways of thinking through his implementation of what the new director characterizes as unorthodox methodology. For example, as critics O'Leary and Ribeiro de Menezes write, Pablo "attempt[ed] to open dialogue with the girls and open up their minds by removing them

from the [school's] grey surroundings and teaching classes outdoors" (24). However, neither the director nor most of Pablo's students responded positively to his non-traditional pedagogical approach. As Pablo notes, "[su]s métodos extrañaban demasiado a todos" (248). Pablo even decides to administer his final exams early so that he can complete his obligations to the school and leave town early after the director informs him that his students "no estaban preparadas para tener disciplina de otra manera" (248). Don Salvador Mata's remark echoes a traditional view of female gender: first, by suggesting that (young) women needed to be instructed/disciplined according to a specific rubric, one that was already in practice prior to Pablo's arrival; second, by conflating women's formal education with a kind of penal/disciplinary system. Realizing his inability to change the system and reluctant to invest more of his time and energy with students who did not seem to appreciate his efforts, Pablo returns to what O'Leary and Ribeiro de Menezes describe as "the stultifying status quo" (24) by resigning himself to follow the pedagogical approach supported by the school's new director.

Pablo's distinct approach to women's education is also evident through his advice to both Natalia and Gertru, encouraging each to continue her studies. With respect to Gertru, this becomes apparent in Gertru and Ángel's second argument about whether or not Gertru should finish high school. In their argument, which I discussed previously, Gertru's admission to Ángel of Pablo's suggestion that she finish high school (173) contributes to the juxtaposition of each man's model of masculinity. Interestingly, after Ángel tells her that she did not need to have a high school education to be his wife, he abruptly changes the subject by asking Gertru what she thought of Teresa's kitchen, which she had been shown previously while at Yoni's party. Ángel's quick change of

subject underscores the prominence of the care-giver role ascribed to women within a traditional gender paradigm. That is, for Ángel's model of masculinity, first and foremost it is essential that Gertru know how to perform not intellectually, but in the kitchen in order to be able to successfully execute the role of wife and mother—roles of womanhood preferred by Ángel's model of masculinity—when the time comes. Thus, rather than the intellectual tools that Pablo would like for Gertru to develop as a young woman, Ángel's model of gender ultimately calls for Gertru to master the use of tools deemed by his model of masculinity as appropriate for women, which implicit in this instance are none other than the culinary tools and devices of a contemporary kitchen. Ángel's change of subject also echoes the notion of male encroachment into and control over women's lives and the activities made available to them, and suggests that from the perspective of his model of masculinity Gertru would be a more desirable wife were she to occupy herself with domestic chores rather than train her mind. Furthermore, the displacement of Gertru's intellectual education with what are arguably domestically-coded objects she will use in her future home with Ángel after they marry is further implied when Natalia visits Gertru at her bridal shower in the latter's home. In Gertru's room, Natalia notices that her friend had removed many of her school texts from her bookshelf in order to make room for engagement gifts (246-47). The displacement of her academic texts, then, functions as a metaphor of the heteropatriarchal-driven displacement of female intellectual development. From Natalia's point of view, the school texts represent her and Gertru's only opportunity for intellectual growth, the notion of which is arguably linked to the ability of each to choose a different path in life other than the one expected of them by a community calling for traditional gender roles.

Gertru, however, does not seem to mind and, as the scene concludes, the text juxtaposes her excitement over the wedding and the gifts she has received, which is, at once, an excitement with fulfilling an ideal gender model, against Natalia's weeping "desconsoladamente" (247) both at the prospect of being forced to exemplify a particular model of womanhood and at Gertru's apparent eagerness to acquiesce to the status quo.

Pablo also speaks with Natalia about her educational interests, and when she reveals her interest in studying at a university, Pablo encourages her to speak to her father about it, leading Natalia to interject, stating that her father is not keen about the idea of Natalia going away to school (186). Recalling her conversation with Pablo in her journal, Natalia notes that "lo de papa no lo entendía, aunque la verdad es que tampoco lo entiendo yo" (187). Here, Pablo's views regarding women's education are in opposition not only to Ángel's, but also to those of Natalia's father (at least as his model of masculinity now views the notion of women's education, a view that, as mentioned previously, the text frames as a change from what he may have believed prior to the death of Natalia's mother and her aunt's subsequent integration into their family). After learning of her father's apprehension regarding Natalia's desire to attend university, Pablo then inquires why her parents had not sent her to a religious school: "¿cómo es que la deja a usted ir al Instituto? Me han dicho que los padres como el suyo suelen mandar a las hijas a colegios donde hay más selección, aunque se aprenda menos" (217). Pablo's question reveals that he found it strange that an adolescent girl from a relatively wealthy family would attend a public rather than religious school, which would be more common for girls of Natalia's class, and it is then that Natalia tells him that her father's perspective regarding her education had changed. Ultimately, Pablo's advice to Natalia casts him not

only in opposition to Natalia's father, but also to the principles held by the Franco regime concerning the role of the family in children's lives. For example, Pablo tells her "que ella se preocupara de sí misma, que era la más joven de la casa y seguramente la que importaba más que no se dejara aniquilar por el ambiente de la familia, por sentirse demasiado atada y obligada por el afecto a unos y a otros. Que la sumisión a la familia perjudica muchas veces. Limita" (218-19). The Franco regime, of course, conceptualized the family as symbolic of the structural hierarchy of society. Pablo's critique of the family as a space that can have a stifling effect on its (female) members therefore serves as a critique of the Spanish nation under the dictatorship. Furthermore, Pablo's comment also serves to critique a traditional gender paradigm in which men and women are assigned specific roles. In effect, Pablo encourages Natalia to think independently with respect to her intellectual development and, thus, in opposition to her father's authority—that is, the authority and power exemplified through his model of masculinity, which calls for Natalia's submission and obedience. Natalia agrees with Pablo and tells him that she will, indeed, speak to her father about getting a university education (231). Unfortunately, however, Natalia's conversation with her father reveals only that he is incapable of comprehending her desire, as a young woman, to choose her own path and identity through education. By largely ignoring Natalia's desire to educate herself, the view held by Natalia's father regarding her education is similar to the one held by Ángel and, thus, to traditionally-oriented models of masculinity. As revealed by her reaction, Natalia is angered by her father's response: "Le he dicho que si tengo que ser una mujer resignada y razonable, prefiero no vivir" (233). Natalia's utterance follows her having told her father about how she is frustrated with both Gertru and Petrita, that is, frustrated

in response to observing each of their models of femininity and the limited opportunities made available to those models. Thus, Natalia rejects the notion that she should be required to exemplify a (traditional) model of femininity, such as Gertru's or Petrita's, that would require not just her obedience, but that she do so both willingly and with a positive attitude, thereby echoing the *Sección Femenina*'s admonition that Spanish wives gleefully submit to the authority of their husband. Reacting to his daughter's frustration, and continuing to misunderstand her perspective, Natalia's father casts her as a hysterical woman, blaming her studies as the source of her anxiety: "Estás nerviosa, hijita, de tanto estudiar, yo lo comprendo. Otro día seguiremos hablando, si quieres. Y pídeme lo que necesites. Aquí está papá para todo. Pero también tía Concha es buena. Has sido injusta con ella. Hay que quererla también a la tía" (234). Here, the co-protagonist's father patronizes her by calling her nervous for having chosen to study so much. In essence, her father's statement reiterates an identity commonly attributed to women by and propagated within a traditional gender regime, that is, that women were intellectually inferior to men and, therefore, more generally prone to emotional responses/outbreaks. Indeed, Natalia's father essentially blames Natalia herself for being upset: had she not studied so much (i.e., had Natalia behaved according to what her father's traditionally aligned model of masculinity calls for), she would not be anxious now. Natalia's father, however, fails to understand that her inability to freely study, to make her own choices about her identity and future, is the actual source of her anxiety. Thus, it is not the activity of studying/working that causes Natalia to become frustrated, but men like her father and Ángel who espouse a (traditional) model of masculinity, one calling for the restriction of women's liberties as much as women's ability to think and decide matters

for themselves. In essence, Natalia's father becomes an obstacle that impedes her from accomplishing what she wishes (getting an education, following a different path than the one she sees exemplified through her sisters), and this despite her father's suggestion that he is there "para todo" she might need/desire. Furthermore, by admonishing Natalia to be more loving of her aunt, her father seems to be more concerned with reknitting the family bonds, those that Pablo criticized. Finally, the repetition throughout the novel of the notion of women's education is also significant considering the politics that shaped Spanish women's lives at the time that *Entre visillos* was published. As noted by Morcillo in *True Catholic Womanhood*, Article 321 of the Spanish Civil Code during the Franco years prohibited women who had already reached twenty-five years of age (i.e., legal adulthood) "from leaving their parental home without their father's permission unless they were getting married or entering a convent or one of the parents remarried" (66).⁶⁷ As Morcillo continues, under the legal framework of the Franco regime, "The legal status of a married woman was equal to that of a minor; her guardian was her husband" and, like a minor, she lacked any "economic or legal independence" (66). Thus for Natalia, as much as the novel's other female characters, unless she were to marry or receive the approval and financial support of her father (something the text has already problematized through her father's disinterest in her education), she would be legally bound to her family's home.

In addition to male encroachment into women's lives with respect to young women's education, *Entre visillos* also foregrounds what could be more accurately described as a patriarchal encroachment into women's lives through religious customs in

⁶⁷ This legislation would not be overturned until the passage of Law 31 on July 22, 1972.

a brief scene in which Natalia's sister Julia goes to confession. Knowing that her boyfriend Miguel was coming to town, Julia sought the priest's help in self-correcting her thoughts so that they did not conflict with traditional conceptualizations of gender roles. This is revealed, for instance, when Julia tells the priest that she is afraid that when Miguel returns, "volvería a pasar lo de aquel verano" (83). Julia's desire to confess (that she has presumably done something wrong) reveals that she believes there is a "correct" role to follow, that she needs help to do so, and that assistance/guidance comes in the form of a male authority figure who imparts his knowledge/advice to her. Although the text never mentions what had happened "that summer," by seeking the priest's help it is obviously something about which she feels she needs to be forgiven (i.e., an action deemed "inappropriate" for her model of femininity). In so doing, the novel foregrounds the notion of internally driven surveillance in Julia's character, which seeks not only to be absolved of any possible wrong-doing but to be guided (by a male priest) in a way that would foreclose possible future mistakes. In other words, for Julia, it is important that she not violate any of her community's norms. Thus, her attendance at confession betrays an anxiety associated with her attempt to negotiate her own (sexual) desires against what she believes her community expects of her as a woman. Part of Julia's problem, however, is that she eventually wants to marry Miguel although he wants her to move in with him in Madrid first. (The text does not clarify how the two met or whether or not Miguel was from the town.) As Julia tells Natalia that she loves Miguel and would like to move to Madrid, her rhetorical question to her sister, "¿Verdad que no es tan horrible como me lo quieren poner todos?" (74), reveals not only that she would like to and yet that she is concerned about what her father and aunt think about her relationship with Miguel, but

that they consider the possibility of her living with him prior to being married as something “horrible.” The disapproving view of Julia’s father can also be intuited in Miguel’s advice to Juila, that she must, as a twenty-seven year-old woman, make her own decisions about her life and not live “atada a los permisos para cosas que son importantes para nosotros” (90). Miguel’s model of masculinity, then, contrasts with the town’s norms concerning gender roles as a result of his willingness to live with a woman to whom he is not (yet) married and, thus, garner the disapproval of Julia’s father. By suggesting that Julia make her own decisions rather than be persuaded by her family, the text juxtaposes Miguel’s model of masculinity against Julia’s father’s. In addition to being critical of Julia’s father, Miguel also critiques changes that he notices in Julia. For example, when Julia introduces Miguel to her (female) friends, Miguel notices that she speaks, as Gertru did before, with a voice distinct from what he perceives as normal: “me pone malo esa voz tan tonta que sacabais las tres hablando de mí, tú igual que ellas” (87). By pointing out how Julia speaks in a manner similar to her friends and by categorizing their way of speaking as “foolish,” Martín Gaité casts Miguel as holding a critical view as well of the town’s prevailing model of femininity, that is, that model which many of the town’s women feel they must exemplify when they are together and in a public space.

Through the space and function of both the school and the church, Martín Gaité highlights how these two institutions contribute to the formation of gender models, in part, by encouraging the town’s young women to behave similarly and according to a preferred model of gender as exemplified through Julia’s and the other girls’ tendency to speak (i.e., behave) similarly in public. However, the fact that Julia and her friends appear to exemplify similar models of femininity is also indicative of the potential for

one of them to be ridiculed, as much by their friends as by other members of society, were someone to insufficiently emulate a desired gender model. Indeed, the potential for ridicule—whether public or self-directed—serves as a type of social policing mechanism, one that fosters anxieties associated with the public perception/reception of one’s gender identity. With this in mind, how, then, does Martín Gaité portray these female characters when they are together in a more private setting, one that might allow for a greater variance of behaviors and ideas? The first example that I will address occurs when Natalia, Mercedes, Julia, and their friends Isabel and Goya, all visit Elvira at her home and begin discussing their romantic interests and future possibilities. While they are talking, Isabel informs Mercedes that she would do just about anything to get a boyfriend. Mercedes, however, responds by telling her that “pensamos de distinta manera . . . A mí él que me quiera, aquí sentada o donde esté me tendrá que venir a buscar” (115). Here, Mercedes sets herself apart from Isabel by describing herself as a woman who would not pursue a man, presumably because this could potentially lead to her being judged by society as emulating a behavior uncharacteristic of the prevailing model of (traditional) femininity. Furthermore, Mercedes’s comment is also in response to Isabel suggesting that the women who come to town for the regional fair “hacen bien en aprovecharse” of meeting and dancing with the town’s men (114). Although Mercedes does not criticize Isabel or reject her for her opinion, she certainly makes clear her disagreement with a model of femininity that would allow for a woman to take on a more active role in a process potentially resulting in male courtship. Julia also seems to share her sister’s disagreement regarding the acceptability of a more active model of femininity as suggested by the narrative: “A Julia le molestó el tono de mujer vivida con que se

explicaba Isabel” (112). While Mercedes’s and Julia’s rejection of Isabel’s gender model can be read as a kind of strength, a refusal to throw oneself at any man, it arguably results from their acceptance of a traditionally passive female role in the courting ritual and consequent support of an “active” traditional form of masculinity. As Collins would argue, in an authoritarian society, such as the one characterized in the novel, women are bound “to a constrained, circumspect existence designed to preserve the image of unassailable virtue” and young women must learn to “internalize the expectation that they aspire to just one identity, the only legitimate social role for females, that of a proper, married woman” (68). Thus, Mercedes’s response to Isabel seems quite reasonable considering that women who were perceived as being too forward (i.e., overstepping the decorum of a socially accepted model of femininity) vis-à-vis the town’s norms were looked down upon. In the present scene, this is implicit in one of the women’s comments to Goya, “ya lo sabes de todos los años cómo son las de fuera” (115), which implies not just that the girls/women who were not from the town did not share the same set of values as those who were, but that the outsiders’ morals were somehow questionable.

This scene is also significant because their conversation is framed by Elvira’s closing of the window curtains (114), thereby recalling the novel’s title. As noted by Collins, the curtains mark the division between public and private (i.e., masculine and feminine coded) spaces. For Collins, the curtains “designat[e] the threshold that the young [women] face at this stage of their development” (66), one that they will eventually cross as the girls (here, Natalia and Goya) enter adulthood as women. On the one hand, the closure of the curtains is suggestive of Elvira’s desire to occlude any public scrutiny that could be directed to her or the other women in response to their

conversation. Thus, by temporarily blocking public view of their conversations, the curtains provide the women with a sense of privacy, which facilitates their ability to speak more freely about topics of their choosing. Yet, for the women, crossing the threshold implicit in the curtains would only be a temporary endeavor, one that ultimately permits them passage through public (i.e., masculine demarcated) spaces, primarily for the purpose of procuring a husband. Once married, women would be expected to return to their proper place: the domestic/feminine demarcated space of the home. Indeed, for Collins, the curtains are “representative of psychological and social barriers” (67) that are put in place as a means to limit women’s access to spaces and activities that occur beyond the boundaries of the home. On the other, Elvira’s desire to converse with curtains closed is also symbolic of how deep her anxiety is regarding how well she emulates the prevailing norm concerning femininity, an identity determined largely by the threat of others’ negative reactions. Thus, while the curtains block public scrutiny they also serve to maintain traditional gender models intact by keeping women inside domestically demarcated spaces and, ultimately, preventing the town’s men from knowing what the women really think. In effect, the curtains keep both genders in place such that neither is made aware of what the other thinks, although the men, in particular, are kept in the dark regarding the women’s conversations. In this way, “real” men, at least those emulating a traditional model of masculinity, are relieved, as it were, of the responsibility of understanding what a woman thinks/desires. From the perspective of a traditional model of masculinity, of course, women were supposed to be subservient and obedient to their husbands’ desires, thus a woman’s thoughts and feelings were largely inconsequential within a traditional gender paradigm. The curtains also recall Foucault’s description of

the prison wall in *Discipline and Punish*: “The high wall, no longer the wall that surrounds and protects, no longer the wall that stands for power and health, but the meticulously sealed wall, uncrossable in either direction, closed in upon the now mysterious work of punishment, will become, near at hand, . . . the monotonous figure, at once material and symbolic of the power to punish” (116). While the town’s women may appear to cross over this threshold, considering women’s limited educational opportunities, the spatial segregation to which women were subjected, and, as we shall see below, the way that models of femininity that did not comply with the town’s prevailing norms were characterized, women were, in effect, limited in the kinds of interactions they could have with either men or one another.

Rosa’s character serves as an excellent example of how the town’s citizens generally respond to a non-traditional model of femininity. Considering the presumed moral inferiority with which foreign women in the town are characterized, it is not surprising that the town’s women have a critical view of Rosa, a view that is exacerbated because of her profession as a cabaret singer and the fact that she is not from the town. Indeed, one notes the sense of presumed moral inferiority associated to Rosa in Mercedes’s recollection that Pablo, who Mercedes describes as Elvira’s new “amigo,” has been spending time with the “animadora,” a relationship that the women judge as “raro” (115). Elvira dismisses Mercedes’s claim, responding that “No puede ser. Te habrás confundido” (115). Of course, as Isabel suggests, Elvira’s reaction to Mercedes’s news that Pablo and Rosa were friends both emphasizes Rosa’s stigmatization and is also significant because it is suggestive of her romantic interest in Pablo (116). Rosa is introduced in the narrative when Pablo runs into her at the boarding house where,

coincidentally, they are both staying. Rosa explains that she has come to town to work at the local casino during the town's fair. However, as a single female cabaret performer in a space that the town's young people use in order to meet someone of the opposite sex, Rosa effectively marks the limits of acceptability with respect to women and women's roles in public spaces in the town. As the two converse, they notice several other people staring at them. Rosa tells Pablo what she imagines the onlookers are thinking: "Aquí la animadora, lagarto, lagarto, y los que van con ella igual, cosa perdida" (79). Implicit in the looks she and Pablo receive from the other guests at the boardinghouse is that, as a cabaret performer, the townspeople categorize her as if she were a prostitute and, more explicitly, that prostitutes and women in the cabaret are beyond social "repair." Rosa's remark to Pablo reveals an awareness of and frustration with the townspeople's conceptualization of gender although, ironically, she later suggests to Pablo that, were it possible, she would settle down with the right man (106). In other words, Rosa would be willing to quit her job as a cabaret singer in order to occupy a more traditionally scripted role for women (i.e., homemaker). Rosa's comment serves as both a subtle expression of her feelings toward Pablo and an admission that given the right circumstances (and man) she, too, would be willing to acquiesce into a traditional model of womanhood as she herself admits: "Si tú ganaras cuatro mil pesetas y te casaras conmigo, verías cómo echaba raíces para toda la vida, y de cantar mambos, ni esto" (106). Rosa's admission that she would be willing to "echa[r] raíces" were Pablo to marry her and support her financially unwittingly casts Pablo's model of masculinity as atypical with respect to what she considers to be a traditional model, that is, one that has a steady source of income and a plan for the future (106). Thus, even Rosa, a character who seemingly

disagrees with the status quo of gender relations in the town has internalized culturally preferred models of gender as she would be willing to relinquish her (financial) independence for a traditional model of masculinity. For O’Leary and Ribeiro de Menezes, Rosa’s “independence further highlights the lack of freedom of the *respectable* young women in the city” (27, emphasis added). Nevertheless, it must be underscored that as a cabaret performer, Rosa’s “independence” is intimately linked to entertaining a predominantly male clientele, a characteristic that arguably contributes to society conflating her identity with that of the prostitute.

Through Pablo and Rosa’s interaction the narrative also reiterates the notion of surveillance, implicit in the stares the two received at the boarding house and, later, when they meet for a drink at the casino. There, Pablo notices that “no existía ningún lugar apartado, sino que todos estaban ligados entre sí por secretos lazos, al descubierto de una ronda de ojos felinos” (98). Here, the narrative characterizes the town’s relationships and, therefore, the townspeople’s behavior as interconnected/interdependent through “secretos lazos,” that is, unspoken understandings regarding what constitutes approved or appropriate behavior. Furthermore, the reference to the numerous “ojos felinos” that were gazing at Pablo as he walks in suggests that not only he was being watched, but that he was being actively pursued, hunted, as it were, by the female partygoers. Added to this sense of surveillance is the seemingly omnipresence of the church with its tower clock representing “un ojo gigantesco” (24) watching over the townspeople. The clock’s presence contributes to the notion that there is no space, public or private, in which one is not observed by a seemingly authoritative and omnipresent figure. For Gagliardi, the clock tower exemplifies the Foucauldian panopticon in which the church tower’s

presence, like the center tower in Foucault's prison, is meant to "intervene by means of intimidation and fear" (433) in order to foreclose the possibility of anyone disrupting the status quo. Furthermore, Franco's portrait, which hangs in the school director's office (97) shares a similar function as it reminds both students and educators of the state's indiscriminate and constant observation of its citizens. Gagliardi also describes the town's bar is a kind of inverted panopticon in which the walkway that surrounds the dance floor provides a space for others to observe the people dancing below, a construction that "impedes any intimacy . . . and thereby effectively inhibits any 'inappropriate' behavior" (434), thusly ensuring young people's submission to the prevailing gender mores. Rosa, however, eventually leaves the town upon termination of the local celebrations and with them the source of her income. However, while her future as a performer has its own uncertainties, unlike the women who live in the town who are bound to remain there as a result of family or relational obligations, Rosa at least has the means and, unlike Elvira, the motivation to leave when she pleases.

Elvira attempts, although unsuccessfully, to break away from what society expects of her, indeed, what she expects of herself, as an unmarried female adult. This is evident, in part, in her letter to Pablo in which she expresses her love for him not long after having met him, despite having an ongoing relationship with Emilio. Considering Elvira's involvement with Emilio, her letter, which Pablo describes as "una declaración de amor" (95), would not only have been understood to be counter-indicated according to the prevailing gender norms, but also inappropriate, if not awkward, considering that she and Pablo were superficially acquainted at best. Elvira, however, was captivated by the photograph of her father and Pablo standing next to each other in Switzerland. While

Elvira may associate Pablo with her now deceased father, understood with her complaint that she felt suffocated by the town's environment, Elvira arguably sees in Pablo a figure whose connection to the town is as problematic to the townspeople as his nationality, a model of masculinity that is both different from the town's norms and one that provides the fantasy of escape from the feelings of oppression that she currently experiences. Furthermore, Elvira's feelings toward Emilio are not without their own issues as she tends to downplay the seriousness of their relationship. This is evident, for example, in a comment by one of Elvira's friends: "Bueno, que diga lo que quiera. El año pasado, a ver si no eran novios..." (116). The friend never clarifies what exactly happened, but it was arguably sexual which would have henceforward marked their relationship as amorous from the view of the other townspeople. A second example that illustrates Elvira's uncertain feelings about Emilio occurs when he stops by her home to see her. Speaking together on a balcony and in plain view and earshot of anyone below, Elvira tells Emilio that she feels "Embobada" and that "No es vivir, vivir así" (124). Emilio himself has noticed Elvira's inconsistent emotions regarding their relationship, complaining to her that she should not refer to him as her "amigo de toda la vida" considering what happened the previous year (126). Elvira, however, is reluctant to classify their relationship status as dating, telling Emilio to avoid categorizing it as such, "por favor, no digas esa palabra" (127). It seems, then, that whatever happened the year before has caused Emilio, in particular, to feel that he is in a romantic relationship, one that must be continued, and that Elvira is caught between feeling obliged to stay with Emilio but attracted to the possibilities afforded by Pablo's model of masculinity. Responding as much to her words as to the fact that the two were on the balcony together, Emilio

cautions Elvira and insists that they not remain outside for too long because someone might see/hear them. Emilio's warning reveals his anxiety concerning what others would think of them and, especially, Elvira, were they to be seen together on the balcony. Although he is clearly interested romantically in Elvira, Emilio's fear that people would see them together problematizes his commitment to her but also casts his model of masculinity as immature. In other words, if Emilio is interested in courting Elvira, why should he be concerned that others might see them together? Indeed, Emilio's suggestion that they move their conversation indoors frustrates Elvira, "¿Y qué pasa, di, qué pasa? A ver si por estar de luto ni siquiera voy a poder hablar contigo en el balcón, ¿es que estamos haciendo algo malo? Pareces mi madre" (125). Both observing her father's death yet wishing to live differently, Elvira's exhibits a moment of rebellion as she is the one who says that there is nothing wrong for them to be alone on the balcony. Elvira's remark also reveals her mother's perspective regarding gender mores and, especially, her mother's concern over others' perceptions of Elvira's gender model. However, by suggesting that Emilio was acting like her mother, Elvira's utterance also reveals her desire to be with a model of masculinity that neither made her feel bad about herself nor prohibited her from expressing her sexuality. Elvira was, after all, flirting with Emilio while the two conversed as noted by the narrative ("cruzó las piernas con voluptuosidad" [126]). Ultimately, despite her apparent sexual interest in Emilio, by referring to him as a "life-long friend" and considering her preference that they not consider themselves romantic partners, Elvira is arguably not very attracted to Emilio's model of masculinity, what that model entails, and, more specifically, what it would require of her.

Elvira's inconsistent behavior arguably results from her attempts to negotiate her gender identity, what she desires for that identity to be against what is expected of her by others as a woman in her society. As the novel has already made explicit with Rosa's character, the punishment for failing to exemplify a culturally preferred model of femininity is being labeled a prostitute, which, in turn, would lead to one's marginalization or, at worst, abjection from society. Furthermore, during this period of Spanish history, women of marriageable age that remained single—willingly or not—were frequently stigmatized as spinsters. The prevailing current of thought, as Martín Gaité addresses in *Usos amorosos de la postguerra*, was that “El hombre que no se casaba es porque no quería y la mujer que no se casaba, en cambio, es porque no podía” (45). Fearing the label of “spinster” as much as “prostitute,” Elvira is caught in an impossible position regarding both Emilio and Pablo, resulting in her erratic behavior with both men, as demonstrated above with Emilio, and as evidenced in her subsequent interaction with Pablo both when they meet coincidentally at the river bank and, later, as Elvira's invited guest at her home. In both locations, Elvira repeats a pattern of behavior: she allows herself to be romantic with another man (Emilio or, here, Pablo) and then immediately withdraws. At the river bank, Elvira begins to discuss her beliefs with Pablo regarding “lo limitado de la condición humana” (137)—arguably vis-à-vis womanhood. Elvira senses that both people and circumstances restrict her individual freedom as a woman, and that as soon as she leaves the riverbank—a location sheltered from the general view of the public—that “se [l]e vendrá todo el recuerdo de [su] limitación” (137). Elvira's remark reveals that she is acutely cognizant of the limitations society places on femininity. Furthermore, with the exception of Natalia and Rosa, no other

female character speaks out to men against the status quo and how it adversely affects models of femininity. Nevertheless, while Elvira desires to express herself as she pleases, her inability to consistently follow through with her desires suggests that, like Rosa, she too has internalized a model of femininity that precludes her from actively expressing her sexuality in a public (i.e., masculine-coded) space. As Collins posits, Elvira “has unconsciously internalized the external grid of repression” (72) and remains unable to break away from the social limitations placed on her gender. With a mildly intoxicated Pablo making advances toward her at the river bank, Elvira attempts, first, to excuse the letter she wrote to Pablo by telling him that she wrote it “en un momento de crisis” and, second, by referring to herself as an “imbécil” (138).⁶⁸ Elvira’s self-deprecating behavior is further suggestive of her internalization of a particular gender model and her need to self-police and to regulate her image so that it more closely corresponds to that internalized model. As the two drew closer together physically, Elvira decides to leave but not before inviting Pablo to visit her at her house the following day. There, the sexual tension between the two increases when Pablo kisses her, and the two continue kissing until they are interrupted by a noise, the arrival of Elvira’s friend. Elvira quickly rebuffs Pablo and begins to tremble in fear that her friend would discover her alone with Pablo and, thus, conclude that she has somehow acted inappropriately. As Pablo leaves, Elvira calls him “malo y odioso” (145), further exemplifying the difficulties she has with accepting her own sexual desires and negotiating them against the expectations placed on

⁶⁸ For O’Leary and Ribeiro de Menezes, Elvira’s “inability to convince [Pablo] and indeed herself, of her freedom of mind and spirit lead her to angry outbursts, which she herself calls hysterical, feeding into and justifying another cliché about female irrationality” (29).

femininity in her society. Arguably, Elvira projects her fear of others' judgments regarding her amorous interests onto Pablo. That is, Pablo kissed Elvira because, according to his words, she desired to do so (144), at least until the arrival of her friend at which point she became physically agitated. Considering that Pablo was, at the time, unaware of Elvira and Emilio's relationship status, Elvira is, in essence, utilizing the judgments "malo y odioso" that her society would arguably use for her were they to understand that she was now romantically interested in two men at the same time. As he leaves, Pablo decides "que era mejor no volver a verla" (145) before running into Emilio who then explains that he is seeing Elvira (147).

The Madness of Masculinity

In this final section on *Entre visillos*, I discuss how the novel ultimately portrays a gender system that leads the majority of its members to feel either angry or frustrated as a result of its uncompromising stance regarding gender roles, leaving many of the female characters to feel trapped and judged. As with Julia and Elvira, as I addressed above, Natalia's aunt, Concha, also exudes anxieties associated with the public reception of female gender identity, particularly as it concerns her nieces which would have repercussions regarding the perception of her ability to properly raise children according to the town's social mores. For example, Concha adamantly prohibits her nieces from attending a gathering at Yoni's apartment warning them that, should they attend, something terrible would occur (160). Yoni lived in an attic apartment in the Gran Hotel, a property owned by his father, and was well-known by the town's younger generation for his evening soirees. Aware that Federico, Mercedes's romantic interest, was at Yoni's

and was presumably drunk, Concha's prohibition that her nieces go to Yoni's reveals her concern that Mercedes's presence at the party could potentially tarnish the reception of Mercedes's public image and, thus, reflect poorly on Concha's skills as a surrogate mother. Mercedes eventually convinces her aunt to let her and her sisters go to the party and, as anticipated, when they arrive she indeed encounters an intoxicated Federico. Although nothing sexually occurs between them, when the two step out onto the balcony someone inadvertently closes the door behind them, causing Mercedes, in turn, to become extremely anxious (172). The scene is, in essence, a repetition of the prior balcony scene between Elvira and Emilio, whereby the balcony serves as a both public/private space that ultimately renders people vulnerable, visible to judging eyes. Despite the fact that they were romantically involved, Mercedes fears that, were she seen with the visibly intoxicated Federico, someone might conclude that she was behaving immorally. Collins aptly connects Mercedes's anxious behavior to both a fear "of losing control of her own sexuality" as well as a fear "of the town's wagging tongues" (72). In essence, being locked out on the balcony with a man—an intoxicated man—puts her model of femininity at risk, as revealed in Federico's description of Mercedes's reaction: "parece que te he raptado, pero no te he raptado" (172). Considering the multiple pressures with which the female characters in *Entre visillos* are confronted, it is not surprising that any of the female characters had difficulty expressing their (sexual/romantic) desires nor is it surprising that they directed their anger/anxiety toward men. Observing Mercedes at Yoni's, both Natalia and Julia reveal that Mercedes behaves more and more like their aunt Concha, leading Julia to comment that Mercedes will have a difficult time finding someone "quien la aguante" (226). Indeed, Mercedes's response

to her sister does little to quell her sister's concern: "A los chicos hay que tratarlos así, a zapatazos" (243). Here, again, the text features a female character who would reverse the treatment she arguably receives to the agent of said treatment, that is, enact violence against men so that they no longer require women to be effectively cloistered throughout their adult life. The anxiety, then, that results from a woman's fear of being (mis)identified as a spinster or whore becomes an effective tool with respect to the manipulation of women's behavior vis-à-vis gender identity. Of course, considering the difficulties this causes her both emotionally and by complicating her ability to express herself sexually, Mercedes's predicament would seem to question whether following the prevailing norms would be worth the trouble. In effect, Mercedes, like Julia and Elvira, lives in a constant state of self-surveillance that impedes her ability to express herself in a manner conducive for her to publically reveal her romantic/sexual interests as well as to reveal her interest directly to another man. Of course, having to live in a constant state of self-surveillance seems an obvious result born from the desire to avoid being negatively stigmatized by one's society and, thus, ostracized from it as exemplified through Rosa's character as well as Gertru's sister Josefina who lived on the outskirts of town (i.e., in the margins of society) and who rarely saw her family "porque se casó con disgusto de la familia" (235). Josefina and Gertru's parents did not approve of Josefina's husband and by highlighting the conditions and location of Josefina's home, the text implies that Josefina's state of marginalization is the result of her parents' disapproval of both her marriage and her partner. Ultimately, having to live under these circumstances, being subject to a constant state of surveillance and feeling that one must constantly self-police one's gender performance so that it corresponded to social expectations, leaves most of

the female characters either angry or behaving somewhat neurotically. For example, Mercedes, like Elvira before, is terrified someone will catch her out on the balcony with Federico and thus conclude they were behaving inappropriately, and that frustration leaves her to conclude that men deserve to be treated “a zapatazos” (226).

However, Pablo, too, feels a great amount of frustration from gender relations in the town, in particular regarding Elvira. Reflecting on his time in the town, Pablo reveals his general displeasure regarding his experience there: “La ciudad se me hacía, de pronto, terriblemente aburrida; me ahogaba” (253). Here, Pablo curiously reiterates both Emilio’s and Elvira’s complaints regarding their own experiences in the town (Emilio previously described life in the town as “aburrida” and Elvira suggested to Pablo that she felt suffocated by it). In so doing, the text implicitly connects Pablo’s frustration with the complications he experiences with Elvira, who vacillates between expressing her romantic/sexual interest in Pablo and her displeasure with him, as noted above, as well as what seems to be his general disinterest in Emilio, implicit in his characterization of one of their discussions as “forzado y postizo” (62). By linking Pablo’s feelings to Emilio and Elvira, Pablo’s sense of frustration is cast as the direct result of his interactions with the town’s gender models and his unwillingness to adapt to them. In so doing, Pablo’s complaint that the town’s environment leaves him feeling suffocated also casts the town itself with a sense of rigidity, an impermissibility of modes of being beyond the status quo. Pablo’s final encounter with Elvira, however, frustrates him to the point that he decides to leave town the following morning. In their last interaction, the two begin to argue after Elvira expresses her fears concerning what Pablo thinks of her. In essence, Elvira accuses Pablo of laughing at her and the townspeople, and tells him that she

wishes to never see him again (257). As before when she called Pablo “malo y odioso,” Elvira again projects her fear of being judged by Pablo, thereby enacting a self-punishment by ultimately ostracizing herself from a man in whom she is romantically interested. Although she fears being judged by society, Pablo’s judgment would be particularly all the more difficult for Elvira because he recognizes that she has not split from the town’s traditional mores despite having the desire to do so. Elvira’s fear that Pablo would laugh at her and the townspeople also reveals that Elvira herself is critical of her community and their views regarding what is appropriate vis-à-vis gender roles. Walking home, however, Elvira exhibits an abrupt change of attitude, one final attempt to articulate her sexual desire to Pablo, and invites herself up to Pablo’s room in what would be culturally understood as a sexual overture. Pablo initially declines, arguably, in an attempt to follow through with his decision not to see her again. However, frustrated with her shifting behavior, Pablo calls her bluff: “Elvira, si subes esta noche a mi cuarto, no vuelves a salir hasta mañana de madrugada, ¿entiendes?” (257). Here, Pablo makes his (sexual) attraction to Elvira clear, perhaps assuming from prior experience that she would not go through with her overture. However, from his own frustration at being attracted to someone who shows interest but then quickly withdraws, as much as with the town’s gender models themselves, in a subtle act of violence, Pablo pushes Elvira as if to force her to make a decision (to go up to his room), causing her to burst into tears. Though understandably upset with Elvira, Pablo’s rather violent maneuver is both uncharacteristic and ironic for his model of masculinity. That is, Pablo has been consistently critical of the town’s traditional gender mores. However, provoked by Elvira’s vacillation, he attempts to exert his will on Elvira through (physical) coercion

which, at least in this instance, momentarily aligns his gender performance with what one would expect from Ángel or Natalia's father. Frustrated, too, with his experiences both as a teacher and a peer in the community, Pablo decides to leave town the following morning. At the train station he sees Natalia with her sister Julia, who has also decided to leave. Although Julia's father believes she will return after the Christmas holiday, as Natalia explains, Julia is moving there after Miguel found her a job (259). Natalia expresses much joy for her sister who is, after all, now leaving the confines placed on her as a woman by both the town and her family. However, as she and Pablo part ways, she stays on the platform to watch the train disappear into the fog, leaving the reader with a rather ominous image and, thus, little hope that circumstances would improve for Natalia or Julia. Only Pablo seems to have the ability to move with a greater degree of freedom.

Gender and Power in *La calle de las Camelias*: Femininity/Feminization as

Punishment

Set in Barcelona prior to, during, and after the Spanish Civil War (1936-1939), *La calle de las Camelias* is a novel intimately concerned about gender, about the ways in which femininity and womanhood are socially constructed, and about the adverse effects that a particular conceptualization of womanhood has on its female protagonist.⁶⁹

Abandoned as a baby and adopted by the employers of a night watchman who discovered

⁶⁹ As indicated by its title, Rodoreda's novel is, in essence, a rescripting of Alexandre Dumas's *The Lady of the Camellias* (1848). In contrast to Cecilia, however, the actions and behaviors of Dumas's protagonist, which were similarly coded as mischievous or deviant, ultimately lead to her death. As Arkinstall notes, the death of Dumas's protagonist "thus uphold[s] a bourgeois moral economy predicated on the honor of its women" (14). For further commentary on the similarities between Rodoreda's *La calle de las Camelias* and Dumas's *La Dame aux Camélias* see Carme Arnau's *Memòria i ficció en l'obra de Mercè Rodoreda* (89) and Xavier Pla's article "Mercè Rodoreda o una poètica de la consciència literària" (86).

her, the novel is essentially a first-person memoir of its protagonist and narrator, Cecilia Ce, as she recalls significant moments in her life. Considering that Cecilia Ce eventually becomes a prostitute in order to survive, Rodoreda's novel ultimately characterizes society's treatment of the antithesis of the regime's preferred vision of womanhood modeled after the notion of the obedient wife/mother. By foregrounding the figure of the prostitute, my analysis of *La calle de las Camelias* examines the dynamic between this figure and the way in which masculinity is conceptualized in the text. My analysis of the text calls attention, therefore, to the constitutive outside of the regime's conceptualization of ideal womanhood. In this section, then, I examine how Rodoreda's text reveals a practice of masculinity that violently exploits women's bodies as a means to instantiate its power through the effective confinement of women into subjectivities requiring their sexual labor. I begin my analysis, then, by looking at examples of physical and psychological violence in several of the novel's early chapters. Through these images, I will argue that the author conceptualizes traditional notions of femininity as the product of violence, principally (although not exclusively) male-authored violence enacted against a woman's body as a means to publically reassert a traditional masculinity. Second, by examining the men Cecilia encounters throughout her life, I will demonstrate how the novel effectively illustrates a genealogy of violence committed against the protagonist, thereby highlighting men's complicity and responsibility in maintaining a particular (and traditional) economy of gender. I will argue that through the figure of the prostitute and the history of violence that she endures from men attempting to reinscribe themselves with a traditional model of masculinity, Rodoreda's text can be understood as an allegory of gender identity formation in Franco's Spain by calling attention to a

regime of gender relations in which women were bound to serve both country and, more specifically, its men through obedience and sexual labor.

As a newborn baby, the protagonist was discovered in the early morning hours by a night watchman who found her on the doorsteps of his employer's neighbors. Concerned that the neighbors might not be the best people to look after the baby, the watchman quickly moves her to the front gate of his employer's home hastily writing the name "Cecilia Ce" on a piece of paper and pinning it to her clothes (12). As Kathleen Glenn notes, "Cecilia's name thus was assigned to her by a total stranger" (111). Yet, curiously, the origin of Cecilia's name is not revealed until the end of the novel when the adult Cecilia learns that the watchman, as a boy, had a crush on a girl living in his neighborhood who died unexpectedly. Following the girl's death, the watchman noticed the girl's mother crying out her name, "¡Cecilia, Cecilia!"; now, the watchman tells Cecilia that he wanted to name the mysterious baby after that girl (272). In this way, Cecilia is effectively born into an identity already marked by trauma and loss. Elizabeth Scarlett describes the baby's name as "a misplaced signifier taken from a dead girl and uttered by this girl's mother as a pure expression of sorrow" (117). What is fascinating about this "misplaced signifier" is that it is connected to a particular emotion for the watchman (loss, sadness), one that is subsequently transferred to the baby through an act of male authorship. Indeed, the opening scene of *La calle de las Camelias* is only the first of many instances in the narrative in which others—both men and women—use her body as a text to which they appropriate meaning (often violently so). In her monograph *Under Construction* (1994), Scarlett develops the notion of the female body-as-text through her analysis of several twentieth century novels written by female Spanish authors. Informed

by Foucault's conceptualization of the body as a construct of both biology and a given socio-political moment, Scarlett convincingly argues that Rodoreda places much emphasis in her work on "birthmarks, scars, and other markings connected to the past that bring the body into focus as the slate for these signifiers" (100). Within this framework, the body functions as a type of narrative to be read and interpreted in order to access (or create) an as yet unknown past or identity. For example, Scarlett argues that Cecilia's "attention to the surface of her body is presented as part of a larger quest that entails divining her family origins and determining whether anyone, specifically a father, has ever loved her or will ever do so" (114). Cecilia's body, then, serves as a sort of "map" (Scarlett 114) that both she and the other characters will use in order to piece together the missing gaps of her past. My analysis of Rodoreda's novel builds on Scarlett's work, in part by reading the novel's opening scene as a metaphor of femininity and as a process of feminization, which is figured as the result of a particular masculine discourse, a discourse that not only frames the protagonist's search for subjectivity and identity, but one that results in the physical marking (and scarring) of her body.

The night watchman's unwitting contribution to Cecilia's body-as-text is only the first of many identities that others will attribute to her throughout her life. Nevertheless, while the watchman is the first to associate Cecilia with his (male) feelings of trauma and loss, unlike most of the men with whom she will become romantically and professionally involved, the watchman's naming of the abandoned baby is contextualized not as an act of violence, but as one of care. In fact, as revealed by the watchman in the novel's conclusion, he moved the baby from the doorsteps of the Rius family because their children had all matured and he believed, then, that Jaime and Magdalena would be better

parents since they had not yet had any children of their own. Thus, by matching the baby with Jaime and Magdalena, the watchman implicitly creates a traditional family. Yet, as Scarlett argues, since Cecilia did not have anyone to speak for her and lacking the ability to speak on her own behalf until she was much older, Cecilia's new adoptive parents, Jaime and Magdalena, as well as their acquaintances all similarly examine Cecilia's body in order to address their curiosities regarding her possible origin and family background (117-18). From the first moment, her body is a surface to be read, examined, and interpreted. Indeed, upon finding her, Jaime and Magdalena feared that the baby could have been injured as a result of the presence of a dark blood-colored stain on the ground where she had been discovered. They bring Cecilia inside and immediately remove her clothing to better observe her in order to see "que no tuviese alguna señal por el cuerpo" (11). Here, Cecilia was disrobed because her clothing was presumed to be hiding a sign on her body that, broadly speaking, would have enabled her adoptive parents to learn more about her. While their actions, much like the watchman's, were motivated by concern for the baby's well-being, this, too, would be only the first of many future instances when others would remove her clothes—as much to confine and control her physically as to secure her identification as a prostitute. With respect to her adoptive parents' pursuit for information about the baby's origin, both they and their friends unwittingly attribute identities and qualities to the young Cecilia according to her bodily features. These identities, however, were derived from popularly held beliefs tracing to nineteenth century theories on criminology. According to the prevailing ideas at that time, an individual's propensity for crime could be determined through biological traits. Criminal behavior was therefore essentialized as it was assumed that people lacked

control over whether or not they would become criminals.⁷⁰ For example, upon noticing that Cecilia's earlobe was attached to her cheek, her adoptive parents and their friends assumed she was marked by a violent/aggressive paternity and that her biological father had to have thusly come from a criminal background, while at the same time making neither an assumption nor any reference to her mother (15). Cecilia internalized this concept as evidenced by her later observation, as an adult, of a man that she concludes could not be a criminal because he did not have attached earlobes (159). In so doing, Rodoreda highlights the ease with which popular concepts are perpetuated in society as truths by illustrating how the protagonist herself has learned to read others' bodies, as well as the notion that such speculative biological interpretations of an individual's identity can be completely wrong. Yet another case of an adult attempting to intuit information about Cecilia's past from her body occurs when she meets María-Cinta, a cousin of her adoptive parents. Grabbing the young Cecilia's wrist, María-Cinta tells her "que no había visto jamás una mano de niña . . . tan hermosa" as hers, surmising that Cecilia's father must have been a pianist (17). With the surprise and the subtle violence implicit in the grabbing of Cecilia's hand, an action intended as much to get the young protagonist's attention as to require her to listen to María-Cinta's reading (i.e., objectification) of her body, and with so much speculation about a history that she could never know, the young Cecilia breaks down in tears. Cecilia's formative years, then,

⁷⁰ See, for example, Heidi Rimke's "The Pathological Approach to Crime: Individually Based Theories" which examines how nineteenth century "science" linked biological features to criminal behavior. Of note, Rimke argues that "The disciplinary discourses offered 'scientific' means to explain, identify, regulate and combat degeneration in all its dangerous forms and guises" (84), which promoted the belief that one's body and bodily features connoted a particular and essentialized identity—in this instance, one prone to criminal activity.

seem to be populated by experiences with people who supposedly care for her (her adoptive parents and other family members), yet who enact physical violence against her in their attempt to understand her history, and apparently with it her identity. They enact a further emotional or psychological violence against her as they attach their own histories to the young Cecilia by speculating about her unknown father. Cecilia's emotional response, of course, is not surprising and leads the young protagonist to become extremely self-conscious about her physical appearance, particularly her ears, after they become a regular topic of discussion for her adoptive parents. For example, at one point she informs her parents that she wanted to burn off her ears, that she no longer wanted to have them (39), an act of self-mutilation that would not only disassociate her from a presumed male paternity but also render her both less an object of observation as well as unable to hear others' observations. Cecilia's reactions are indicative of the traumatizing nature and the emotional impact that the frequent surveillance and critique of her body had on her psychological well-being. Furthermore, the frequency with which these events take place so early in the novel elicit the reader's empathy while framing the protagonist's body/identity—and, by extension, the female body—as an object to be defined and explored by others.

Through Cecilia's recollection of her adoptive parents' discussions amongst themselves as much as with Magdalena's friends, Rodoreda also highlights how a male who adheres to a traditional notion of masculinity enacts violence against the female body when there is a discrepancy between that body and the expectations regarding the way in which gender is portrayed/performed through it. In essence, as we shall see, such a discrepancy is typically punished. As aptly noted by Glenn (112), Rodoreda presents an

example of such violence when Cecilia was still a child living with Jaime and Magdalena. The young protagonist overhears a conversation between Magdalena and her friend who describes a former lover that not only required that she dine with him in her bare feet, but who would insist that she place her feet on the dining table so that he could kiss them (16). With the woman's feet resting between food and beverage, the narrative frames her body as a fetishized object, one thusly transformed into another commodity to be served for the man's erotic pleasure. Here, Rodoreda characterizes the commodification of the female body for male consumption. However, it is a consumption marked by violence as the woman's lover stabs her in the neck, an act foreshadowing the violence and abuse that would be committed against the adult Cecilia by the men who desire to consume her body. The narrative offers no further explanation as to why the man decided to stab his partner, but on another of the woman's visits, Magdalena's neighbor, Mrs. Ruis, asks the woman if he "tenía el lóbulo de la oreja pegado a la mejilla" (15), thereby implicating him as a criminal vis-à-vis the aforementioned nineteenth-century views concerning criminology. Mrs. Ruis's question also further characterizes the protagonist's unknown father as a criminal considering that she, Magdalena, and the other women present had already reached that conclusion based on Cecilia's ears. Moreover, the question connects Cecilia's father's criminality to a certain form of aggression, one very clearly marked here as an aggression against a woman who is both fetishized and objectified. The protagonist's adoptive parents and their friends' speculation about Cecilia's unknown father, as well as their objectification of her body, also suggests that they were curious about her future all while underscoring their essentialized understanding of identity. In other words, because Cecilia had attached

earlobes, they likely believed that she would somehow be destined to a life of crime. This view is implicit in a comment from one of Magdalena's friends who tells Cecilia "que el trabajo que tendría con los hombres cuando fuera mayor daría miedo" (16). Given that the woman's comment to Cecilia follows the story about Magdalena's other friend who was stabbed in the neck by a lover, the woman's remark can be understood as a premonition of her future entrance into prostitution (i.e., "el trabajo que tendría con los hombres,") as well as of the dangers that await her from her future male clients.

Cecilia's personal experience with domestic violence actually begins within the presumably safe space of her adoptive home. As a child, for example, Cecilia had a habit of burning things, particularly letters, paper and newspapers, inside the home. Considering that her remark about wanting to have burned her ears off as a child follows the revelation that she also burned items at home, the protagonist's drive to burn things seems connected to the notion of purification. Once, most likely when she was a pre-teenager, she was caught in the act; Cecilia's adoptive parents made her wear a red dress and began calling her "la llama" (38-39), a rather surprising punishment given the association of red to sexual desire and, thus, sex/prostitution. Much like her parent's removal of her clothes after discovering her on their doorstep, this early scene also serves as the first of many examples in which those who hold a position of power over Cecilia would require that she wear certain items for their pleasure (e.g., tight clothing that would reveal her bodily features). At issue, here, is the idea that Cecilia was punished for not behaving as expected. While a child burning papers inside a home reasonably merits a form of corrective treatment, her behavior, subtly connected by the text to the notion of purification, is indicative of an underlying anxiety and the novel thus problematizes her

adoptive parent's disciplinary actions. Indeed, as Cecilia reveals in her first-person account of her past, her parents knowingly victimize her as they "sabían que el color rojo era un color que [la] aterrorizaba" (39). Indeed, by making Cecilia wear the red dress, Magdalena and Jaime are effectively punishing her for her hypothetical future involvement in crime and Magdalena's friend somehow intuitively as a future of prostitution. The red dress, then, recalls Nathaniel Hawthorne's *The Scarlet Letter* (1850), echoing this work's criticism of overly harsh (and puritanical) punishments. As an adult, the protagonist's clothes would be used to punish her again, primarily as a means to restrict her ability to move through public spaces with ease, which I will address below. This was not Cecilia's only recollection of being forced to wear a particular article of clothing that she did not like as a child. For example, Cecilia recalls that, when it was cold outside, Jaime used to make her wear a large scarf that would choke her, which she called a "bufanda de fiebre" (23). Even though its purpose was to help protect her from getting a cold, the scarf was uncomfortable and restricted her breathing, thereby connecting Cecilia to the woman who was stabbed in the neck. In both instances, the end result of either wearing the scarf or of the woman being stabbed in the neck is the effective silencing of the individual. A metaphor of the restrictions that her adoptive parents placed on her despite their good intentions, the scarf's choke hold on the young Cecilia forewarns what will happen to her in several of her future relationships. For instance, as will be addressed below, several of her partners remove her clothing, in part, as a punishment but also to restrict her mobility and, thus, her ability to communicate (i.e., have a voice) with the outside world.

Thus far, the primary function of the punishment that Cecilia has received from her parents is to shame her through making her wear the red dress by which she is implicitly branded a harlot. This particular identity is further underscored in a subsequent scene in which, the protagonist, several years later as a teenager, spends the night with her boyfriend, Eusebio, without either informing or seeking the permission of her parents. After returning home the following day, Cecilia was confronted by an enraged Magdalena. As she recalls in her memoir, Magdalena “Me dio un guantazo tan fuerte que durante toda la mañana me estuvo sangrando la nariz. Desde entonces, me tuvieron muchos ratos encerrada” (49). Of course, the text suggests that a certain amount of concern on Magdalena’s part is understandable since she was not aware of her adoptive daughter’s whereabouts. However, having spent the night with a man now calls into question Cecilia’s status as a virgin (i.e., a *properly* behaved young woman according to a traditional notion of femininity, which calls for a woman’s status as a virgin to be both known and preserved). By leaving the home to spend the night with Eusebio, Cecilia not only challenged her adoptive parents’ authority, but also traditional notions of femininity which, in short, call for a woman’s reclusion within the domestically scripted space of the home. In fact, throughout her childhood and adolescence Cecilia frequently left her adoptive parents’ home without their permission, leading to what would be her parents’ futile attempts to keep her there and thus secure her safety (i.e., prevent her from being able to freely walk about) as much as her virginity. For example, as a child and after being told that “corrían ladrones por el barrio” and that, therefore, “había que vivir encerrados a cal y canto,” Cecilia snuck out by climbing the garden wall (25). Considering that it was customary for women to be effectively conscripted into the space

of the home, Cecilia's frequent escapes essentially cast her behavior as a youth as non-compliant with expected mores governing traditional concepts of femininity. Indeed, the very act of scaling walls and leaving the protection of the home frames the young protagonist's gender identity with traits traditionally associated to males (i.e., risk-taking and circulating in public spaces). Magdalena and Jaime's attempts to keep Cecilia at home as well as their use of physical punishment (and abuse) can therefore be understood as attempts to guard her femininity, that is, to prevent her from being observed as behaving in ways associated with notions masculinity. Thus, from Magdalena's perspective, Cecilia had to be punished because, as a young female, she was acting in a (traditionally) masculine fashion, something unacceptable within a traditional gender paradigm. Rodoreda's characterization of Cecilia's punishment, then, anticipates the critic Catherine MacKinnon's conceptualization of femininity as the product of a (socio-cultural) punishment directed toward women and executed, as shown above, on and against a woman's body. In short, MacKinnon conceives of heterosexuality as both the "fusion" of "the erotization of dominance and submission" and the notion of female subordination to males "such that the acted upon is feminized, is the 'girl' regardless of sex, the actor correspondingly masculinized" (49). When viewed from within this framework, the disciplinary actions taken by Cecilia's adoptive parents become the means by which she is feminized (and thusly excluded from the realm of masculinity). MacKinnon's view, then, adds nuance to the numerous examples of domestic and sexual violence committed against Cecilia throughout her life by allowing the reader to frame these instances of violence as the method and means by which the men she was with instantiate their masculinity according to a traditional conceptualization of gender, where

the notion of masculinity is understood as exemplifying the *non-feminine*.⁷¹ Rodoreda's inclusion of so many examples of domestic violence suggests not only a critique of the pervasiveness of these events in Franco's Spain, but also, more generally, of an economy of gender in which the notion of dominant masculinity required a presumably clear definition and a visible demarcation from its constitutive outside. Furthermore, the text frames the protagonist's adoptive mother and the mother's female friends as agents of this violence and therefore complicit in maintaining a traditional gender paradigm. The extreme nature and high frequency of the violent acts committed against Cecilia therefore betray the inherent instability concerning what hegemonic masculinity is supposed to be. Finally, as we shall see, the novel foregrounds the violent and abusive interactions the protagonist will have with many of the men she will meet as part and parcel of a traditional notion of masculinity. In other words, Rodoreda's novel shows that traditional masculinity is aligned with physical and psychological violence.

La calle de las Camelias: A genealogy of traditional and indoctrinating masculinity

In this section, I address how, through the recurrence of the protagonist's overwhelmingly traumatic encounters with men, Rodoreda's novel portrays a genealogy of male-authored violence through which she not only illuminates the prevalence and

⁷¹ Interestingly, the violence committed by Magdalena is motivated by her desire to preserve Cecilia's identity as a female, that is, her femininity, by foreclosing the protagonist's ability to behave in ways that would problematize the potential for public scrutiny of Magdalena as a mother and thus her ability to produce a traditional femininity. In essence, Magdalena is defending traditional gender roles by attempting to secure Cecilia's virginity. Furthermore, it serves as an example to the young Cecilia that her role, presumably as a model of traditionally aligned femininity, is to be one of passivity and acceptance vis-à-vis an authority figure.

pervasiveness of such behavior but the utter powerlessness of a woman's position in a phallogocentric society. Of course, as will be addressed below, not all of the men the protagonist meets model identical forms of masculinity. For example, the men she describes at the end of the novel seem to treat her well, especially in comparison to those she met previously, although they can still be characterized as having a rather paternal role. Nevertheless, I demonstrate how all of them fit within a spectrum of traditional models of masculinity. By examining Cecilia's adult interactions with men, my analysis aims to further clarify how a particular (traditional) concept of masculinity is employed as a means to shape society through the manipulation of both men's and women's behaviors, but also how by the end of the novel the protagonist has learned to take advantage of traditional masculinity in order to secure her financial and physical well-being.

The first amorous relationship that Cecilia mentions in her memoir involves Eusebio, whom she met as a young girl before the start of the Civil War. During the war years Eusebio disappeared, but they become reacquainted two years after its conclusion in 1939 (66). At that time, Cecilia opts to leave home to live with Eusebio in his shanty.⁷² Cecilia never explicitly articulates her reasons for leaving her adoptive parents' home. However, recalling that time of her life, she indicates that she “vivía llena de lastitud, sin ganas de meter[s]e en la cama a la hora de acostar[s]e y sin ganas de salir de ella a la de levantar[s]e” (67). When understood together with several prior instances in which Cecilia recalls crying—but not understanding why—and within the violent political

⁷² Since the narrator never reveals her specific age in her memoirs, the reader is left to infer the approximate age of the protagonist in the events that she describes and here it can be assumed she is a teenager.

context of the years leading up to, during, and following the war, it would be reasonable to assume that Cecilia suffered from the traumatizing effects of the period on top of what she has already experienced as a result of being abandoned at birth by her biological parents and having been physically/emotionally abused by her adoptive parents. Leaving the physical space of her adoptive parents' home, then, a place in which she has frequently described as feeling confined, arguably reveals her desire not only to leave behind painful memories, but also to experience the opposite: to live and interact with someone whose expressions of love and care so far are not problematized by their (violent) actions. Rather tragically, however, as explained below, Cecilia would find that Eusebio, too, would commit acts of domestic violence against her. Thus, Cecilia unwittingly moves in with a man that is not entirely dissimilar from her adoptive parents vis-à-vis the way he will attempt to keep her confined to their shanty/home, as difficult a task as that may be considering its precarious construction. Cecilia provides an interesting detail about Eusebio's shanty, that it had only two walls (69), directly contrasting with her sense of being trapped at her adoptive parents' home.⁷³ Indeed, at the shanty, the lack of privacy and enclosure eventually facilitates Cecilia's introduction to Andrés, their neighbor, and the two begin to flirt with each other when Eusebio is out. As Cecilia recalls, the two had met at a fountain, which doubled as a public bathing area, and she felt quite "embelesada" (80) by his voice as he spoke to her. Another bather, la Tere, who befriends Cecilia, then tries to splash them, leading Andrés to take the protagonist by her arm to try to move her out of the way. At the time, Cecilia had not noticed that

⁷³ As we shall see, Eusebio will not need four walls as he will enact other disciplinary techniques of confinement.

Eusebio had been watching them. Eusebio becomes particularly enraged as Andrés touches Cecilia, so much so that he throws a ceramic jar at Andrés's head before grabbing Cecilia and taking her back to the shanty. For Eusebio, Andrés's proximity (both physical and presumably emotional) to Cecilia represents a threat to his traditionally aligned masculinity, which seeks to possess and control the protagonist by foreclosing other men's access to her. Thus, by violently engaging Andrés and effectively (re)claiming Cecilia, Eusebio reasserts his masculinity. That night, after Eusebio left without explanation, Cecilia visits Andrés and, discovering that he is sick, begins to look after him (81). (Eusebio was involved in criminal activities, which Cecilia will later reveal, and frequently left their shanty without advising her where he was going.) Few details are ever provided by the protagonist regarding Andrés's personality. However, unlike Eusebio, Andrés never treats her in a way that would subject her to bodily or emotional harm. Rather, the novel presents him as a polite man with a romantic interest in the protagonist, his model of masculinity, then, contrasting with Eusebio's as Andrés's interactions with Cecilia can be generally characterized as kind and non-violent, and thus not as traditionally oriented as Eusebio's. Andrés is therefore construed as a male character that is sympathetic to the protagonist. A few days after breaking the jar on Andrés's head, Eusebio becomes enraged again upon discovering Andrés assisting Cecilia while she showered, which Eusebio reads as a sexual maneuver and thus a threat to his masculinity. Andrés, however, was helping Cecilia only because she invited him to do so as long as he "no [la] miraba" (84). Considering that Cecilia allowed him to help her only after "pensando en el furor de Eusebio si viese a Andrés curado" and next to her in the shower (84), it seems that Cecilia wanted to provoke Eusebio. Indeed, Andrés

complies and when Eusebio takes notice, he violently beats Cecilia and effectively confines her to their shanty by confiscating all of her clothes and throwing them away before once more turning his wrath toward Andrés, whom he nearly beats to death. By removing her clothes, not only does Eusebio restrict Cecilia to their shanty, but, much like the style of punishment of her adoptive parents, he both shames her for presumably misbehaving and attempts to keep her from leaving the domestic space of their home. Here, the punishment enacted against the protagonist is construed, yet again, as having a public shaming as well as a physically confining effect. Given that Cecilia ran away from a home that administered a similar tactic of punishment, one might reasonably expect Cecilia to similarly desire escape from Eusebio's controlling and abusive presence, a desire which is implicit, in part, in her attraction to Andrés (who she just used in order to provoke Eusebio). However, by foregrounding Eusebio's response as the scene ends, the novel continues its development of the paradigm of traditional masculinity that is characterized as employing violence, control tactics, and public shaming as a means to instantiate its power/authority over others.

As with her adoptive parents, their friends and relatives, the text reiterates this gender paradigm again, now through the town (the public fountain), Cecilia and Eusebio's neighbors and, as we shall see, through public institutions. About two months after Eusebio's violent altercation with Andrés and Cecilia, the police arrive to take him into custody. With Eusebio's incarceration, the text emphatically draws attention to society's tendency to overlook domestic abuse by concluding one chapter with the description of Eusebio informing the protagonist that if she wanted to see Andrés, she could find him "aplastado en el suelo" (86) by the (public) fountain, and beginning the

subsequent chapter by noting that the police took him into custody but without clarifying why (87). Eventually, however, Cecilia reveals that the police had come to arrest Eusebio not for domestic abuse, but because he had been implicated in the theft and resale of metal obtained from stolen statues and tools (88). Also notable in Cecilia's recollection of Eusebio's arrest are the reactions of her neighbors and friends: instead of showing concern for Cecilia, with no apparent regard for the pain he inflicted on her, they tell her to find out where he had been taken and to do everything that she could to secure his release. On the one hand, in addition to highlighting how domestic violence is effectively condoned, the text suggests that within this world there is little room for an alternative model of masculinity that does not include punishing violence against women. On the other, the response from Cecilia's neighbors and friends also implies that she follow a traditional model of femininity, one that would presumably put husband/partner first and one that they suggest she follow by attempting to locate and somehow manage to help (i.e., provide a care-giver role) Eusebio. In this way, the models of masculinity exemplified by Eusebio and the man who required his female partner to be "food" each seem to demand a femininity that is attentive to the male's needs and not her own. While Eusebio's incarceration ultimately facilitates the protagonist's relationship with Andrés with whom she decides to live (91), unfortunately, within five months' time Andrés dies after succumbing to a respiratory infection. Andrés's death can be understood as a kind of drowning or suffocation caused by his own bodily fluids, as Cecilia notes, he "empezó a escupir sangre" (93), which recalls the neck stabbing incident, as told by Magdalena's friend, as well as Cecilia's experience with a constricting scarf as a child. (In both of these instances, a particular form of male-authored punishment resulted in the attempted

silencing of an individual.) In this way, and considering that Andrés was never described behaving violently toward Cecilia, implicit in his manner of death is the notion that he, too, has suffocated under the weight of traditional masculinity. This and Andrés's lack of physical violence, particularly as it would concern the protagonist, subtly cast him as feminized vis-à-vis a traditional conceptualization of masculinity that relies upon violence. Thus, Andrés is just another constitutive other within a traditional masculine paradigm.

With Andrés's death, however, Cecilia was left without a means of support, emphasized by the fact that her neighbors paid for Andrés's burial and that one of them, La Tere, had suggested that she could work as a seamstress in order to earn money to support herself, "me dijo que podría ganarme la vida haciendo blusas" (93). In so doing, La Tere is, of course, recommending that Cecilia perform an acceptable role within a traditionally conceived femininity. Cecilia's recollection of La Tere's advice also introduces the notion of the protagonist's economic well-being into the narrative. Unfortunately, Cecilia had difficulties learning how to sew well enough with the sewing machine to produce a minimum number of goods that would allow for her to earn enough money to buy food: "había que hacer seis [blusas] por día para poder comer, y yo sólo llegué a tres" (93). Lacking the experience with sewing and working with a "máquina [que] tenía días buenos y días malos" (93), through no fault of her own Cecilia was simply ill-prepared and ill-equipped to be a successful seamstress. La Tere even tried to help her by calling a repairman to service the sewing machine. The protagonist's recollection of the mechanic, a tall blond man who reminded her of Eusebio, is interesting because she notes she fell in love with the man despite never seeing him

again. Her attraction to the mechanic can be understood, then, as a sublimated desire to exemplify what has been successively reiterated as a socially acceptable form of femininity (the form of femininity that a traditional masculinity has been presented as requiring), that is, one that would render her gender model intelligible and respectable in society. It is a model that she has thusly internalized as well as one that could only be realized through the mechanic's help.⁷⁴ However, even with a properly functioning sewing machine, Cecilia is, ultimately, unable to heed La Tere's advice that she learn to "dominar[la]" (94), thereby casting the protagonist's gender model itself, rather than the sewing machine, as a broken object. Indeed, managing to produce only "cuatro blusas al día," Cecilia "moría de hambre" (95) and, in essence, is forced to seek out other opportunities so that she can support herself. Unsuccessful in her attempt to sew and, thus, at representing a culturally acceptable model of femininity, Cecilia decides to try working as a prostitute, as inferred by her remark, "me fui a las Ramblas a buscarme la vida" (96). In essence, the text shows that the protagonist sees herself (through her inability to work the sewing machine) as unable to fix herself, to render herself acceptable in the eyes of society. Thus, and apparently without other recourse to obtain income, Cecilia accepts her "brokenness" with respect to ideal gender roles.

Much like her introduction to sewing, the protagonist's early dealings with prostitution also yield unfortunate consequences when, four months later, she discovers that she is pregnant. Unaware of the identity of the father and lacking both the financial

⁷⁴ This particular dynamic recalls that present in Carmen de Icaza's *La fuente enterrada* (1947) in which Icaza posits that ideal femininity is predicated on a woman's interaction with an ideal model of masculinity.

means and connections necessary to procure an abortion via the black market, Cecilia seeks help from her friend and neighbor Matilde, who attempts to abort the fetus by using a twig of parsley (97).⁷⁵ Here, the novel introduces, then, the notion of women who are unlike Cecilia's adoptive mother or others who would encourage her to follow an ideal model of femininity by exacting punishment and abuse. However, as a result of the makeshift and unsanitary procedure, Cecilia is hospitalized only to be scolded by the hospital staff concerning the moral improprieties of her behavior as her recollection implies, "[L]e sermonearon mucho" (98). By characterizing the medical professionals' sermons as preaching, a word generally associated with the church, the text calls attention to the institutionalization of traditional gender roles within the medical community. On the one hand, the scolding is a testament to institutionalized indoctrination aimed at admonishing women who did not sufficiently exemplify a socially preferred vision of femininity to correct their behavior and to act in accordance with cultural norms. On the other, the reprimand itself serves to underscore the idea that Cecilia alone behaved improperly, thus requiring punishment/correction, and that her presence at the hospital therefore resulted exclusively from her own doing. The medical professionals' scolding essentially ventriloquizes the Franco regime's own hypocritical position toward prostitution, a view that was at odds with its insistence on traditional female gender roles. As Graham writes, "In spite of official puritanism of the New State's ideology, this was one economic

⁷⁵ As Scanlon notes, in addition to the regulation of prostitution until 1956, at which time it was criminalized, birth control was not only illegal but a law approved on January 24, 1941 prohibited both the advertisement and sale of contraceptives (322). Further complicating the matter is the fact that, unlike prostitution, abortion was criminalized throughout the Franco dictatorship, which, of course, led to its clandestine practice.

activity from which women were not even legally debarred until 1956, when brothels (significantly known as ‘casas de tolerancia’) were criminalized, and prostitution further ‘privatized’ as a result” (“Gender and the State” 189).⁷⁶ Until its criminalization, prostitution was a legal and regulated business in Spain. For example, prostitutes had to undergo routine health examinations as a means to prevent sexually transmitted infections, and the *casas de tolerancia* in which many prostitutes worked were subject to state regulations. As Luis Alonso Tejada notes, clientele had the right to ask for the home’s “cartilla de Sanidad” and that any violations encountered by the authorities would likely have resulted in the closure of the business/home (80). Morcillo, however, suggests that the health inspections merely “created a false sense of control over the spread of venereal diseases” (*Seduction* 112). Nonetheless, during the time that prostitution was legal in the Franco era, the inspections provided the public a sense of legitimacy of the institution and practice of prostitution. Even more starkly, as Tejada asserts, in spite of state regulations, many of the female employees of these businesses were essentially enslaved as prostitutes and confined to the *casas de tolerancia* (80). Furthermore, after their abolishment, the *casas de tolerancia* continued to operate but were disguised under

⁷⁶ Luis Alonso Tejada offers an interesting hypothesis regarding Franco’s decision to criminalize prostitution and the *casas de tolerancia* by suggesting that the change had more to do with Franco’s attempt to continue normalizing relations between Spain and both the United Nations and the United States. Tejada notes, for example, that on December 2, 1949 the General Assembly at the United Nations approved the Convention for the suppression of the Traffic in Persons and of the Exploitation of the Prostitution of Others. Since Spain was subject to a UN boycott and did not officially join the organization until 1955, Tejada argues that the Franco regime had no incentive to follow or apply UN policies. Notably, after Spain became a member of the UN in December of 1955 only three months would pass until the regime criminalized prostitution on March 3, 1956 (Tejada 85-86).

different names and clandestinely located behind what otherwise appeared to be respectable and legal businesses (Tejada 86).⁷⁷ Ultimately, prostitution functioned as what Graham has succinctly characterized as a socio-political “safety valve” for the Franco regime (“Gender and the State” 191). In other words, prostitution served as a kind of stopgap measure employed as a means to curb men’s presumably uncontrollable sexual desire, one that was attributed to being a normal component of (traditionally masculine) male behavior. Similarly, Morcillo notes that

Franco’s regime during the first decade was truly ambivalent about the practice of prostitution. On the one hand, it saw prostitution as a necessary evil—a healthy outlet for natural male desires. This image of the sexually potent man fit with the regime’s promotion of itself as virile and masculine. The thinking went that if these strong men did not have the prostitute’s body as a barrier, they would surely defile the pure and chaste bodies of their fiancées. (*Seduction* 92)

Within this line of reasoning, sexual intercourse with prostitutes enabled Spanish men to preserve the sense of sanctity and purity associated with their wives.⁷⁸ However, many

⁷⁷ Tejada indicates that prostitution was more frequent (and therefore tolerated and/or permissible) in the so called “barrios chinos” (80). Although the term “barrios chinos” refers more to the marginality of the neighborhood than it does to the ethnic or national profile of its inhabitants, it is nonetheless notable that prostitution was associated with or was perceived to occur more frequently in a non-Spanish identified neighborhood, a characterization that would presumably project the “immoral” onto a foreign population and preserve the “purity” of the Spanish nation. Tejada estimates that at the time of criminalization when the practice was forced to move underground and into the informal economy, there were approximately 60,000 to 80,000 women in Spain working as “mujeres públicas” (80).

⁷⁸ Whether or not it was with a prostitute or just a one-night-stand, there was a sense at the time that it was permissible or at the very least tolerable for men, single or married, to have sexual relations with other women. I addressed this in the previous chapter through the example of Gonzolo Torrente Ballester’s novel, *Javier Mariño*. Recall that despite all of Javier’s ideologically conservative rhetoric about what kind of woman he considered marriageable (of course, only the pure and virginal sort), the novel contains references that indicate he did not question his own morality for having had sexual relations with various women; in fact, after learning that his girlfriend Magdalena was not a virgin, Javier expresses serious reservations about whether or not he could marry her.)

individuals and families struggled for survival in the aftermath of the Spanish Civil War, and a significant portion of the Spanish population at that time lived in abject poverty as a result of shortages of food and resources. Furthermore, considering that families were legally bound to just one (male) wage earner, single women and lower- and middle-class families were disproportionately affected. As a result, as Graham asserts, “in order to secure material support for themselves and/or relatives and children,” many women turned to a form of prostitution as a means to provide or supplement income (“Gender and the State” 191). Thus, Graham concludes that prostitution must be understood in a broader sense within the sociopolitical landscape of the Franco regime considering “that many women would form relationships with men who had political or economic leverage” (“Gender and the State” 191). These relationships often benefitted the women (as well as their families for those who had them) through additional income and/or access to resources. Indeed, although Rodoreda’s protagonist experienced many setbacks, by the end of the novel she gains much financial success from her career as a sex worker, very much in line with the significance of prostitution for many women at the time. Nonetheless, for Cecilia, economic survival and, later, prosperity is intimately tied to a dependence on pleasuring her male clients, all of this within the frame of a system that accommodates and perpetuates a hegemonic masculinity traditionally conceived.

Graham’s more broadly conceptualized vision of prostitution vis-à-vis the context of the first half of the Franco regime provides nuance to the protagonist’s subsequent relationship with Cosme, the owner and operator of a diner. In fact, in the opening lines of the chapter in which she discusses her relationship with him, Cecilia immediately frames that relationship as one predicated on necessity: “Eusebio y Andrés me gustaban;

el fondista no me gustó nunca. Pero yo tenía hambre” (121). While Cecilia never recalls an incident of physical abuse orchestrated by Cosme, her introduction reveals that he was a controlling and jealous partner. For example, Cosme did not like for her to use make-up, leading to several arguments (121), and on a night out he became extremely agitated when an adolescent male told her “que le gustaría tocar[le] la rosa” she wore on her dress (123). Symbolic of the young man’s sexual interest in the protagonist, Cosme reacts by ripping the flower off of Cecilia’s dress and throwing it out of the window of their streetcar as the two returned to his home (123). In so doing, the text sets up Cosme’s reaction as extreme, thereby highlighting the ridiculousness of this gender model as well as its techniques of control: public shaming. Thus, Cosme’s model of masculinity is nearly the same model as Eusebio’s despite not having specifically physically abused Cecilia. That is, like Eusebio, Cosme becomes jealous because of a perceived threat to his possession of a woman, and therefore her objectification, and resorts to public shaming as a means to shore up his threatened masculinity. Furthermore, implicit in Cosme’s behavior and in addition to Cecilia’s admission that he “no [le] daba ni una perra” (121) is the notion that he specifically used the protagonist’s lack of financial well-being as a means to physically restrict her ability to leave just as Eusebio, before, had removed her clothing to the same effect. Additionally, Cosme’s prohibition of make-up clashes with Cecilia’s desire to express herself (and her body) as she would like, in a way that would allow her to be “como las demás muchachas” (121), which further underscores his extremely controlling nature toward her. While Cecilia does not clarify who these “demás muchachas” are, considering the young man’s attraction to the protagonist and his willingness to openly compliment her, the text frames Cosme’s prohibition of make-up as

a means to limit Cecilia's ability to receive other men's attention whether solicited or not. Cosme was also responsible for causing her second pregnancy, which could potentially further restrict her to having to stay with Cosme. However, her body soon rejected it: "Sin hacer nada para provocarlo, tuve un aborto" (122). This second miscarriage also further contributes to the text's depiction of its protagonist as a kind of "broken" woman, one who seems to lack control over her body. Cecilia's dispassionate recollection of her miscarriage is also a testament to the traumatic nature of the event and to the fact that she had yet to come to terms with it. In fact, her miscarriage surfaces immediately following her recollection of a conversation with Cosme's cook, who "Decía que tenía pobre la sangre" (122). The image of the cook's blood, which the cook describes as "blanca" because of its presumed poor quality, then, triggers Cecilia's recollection of the miscarriage as implied through her recollection that, at the time of her miscarriage, "[s]e qued[ó] más blanca que la sangre del cocinero' before regaining consciousness in a health clinic. The image of blood recalls, too, the protagonist's discovery by the night watchman considering the blood stain on the ground near where the baby was abandoned. Cecilia's interest in discovering if her unborn child was a boy or girl (a matter about which she would remain uninformed) after waking up in the clinic thus reads as a sublimated interest of her own desire to discover her origins. Living with a man who seems to only want to control her and who begins to criticize her for having worked as a prostitute (124), Cecilia becomes hopeless and attempts suicide: "me tiré desde lo alto de la escalera para desnucarme y descendí dando volteretas y caí sentada de culo" (124).⁷⁹

⁷⁹ Here, prostitution should be understood in its more traditional sense as Cosme indeed refers to her time working in the Ramblas, although Cecilia herself never provides further

Here, the protagonist's inability to commit suicide augments her lack of control concerning not just her body but, indeed, her life—a theme later reiterated in the narrative and which I address below. Indeed, Cecilia becomes angry after the fall and grows tired of Cosme, evident in her critiques of his body: “No podía aguantar más aquel labio roto ni el amarillo brillante del colmillo ni aquellas manos tan pequeñas” (124). Cecilia's critiques reveal her romantic displeasure with Cosme, which only increases from his controlling and threatening way of communicating with her. For example, the protagonist notes that even after her fall, Cosme tries to shame her for having had a relationship with Eusebio and Andrés in addition to both threatening and mocking her: “me miraba con ojos airados y me remedaba la voz” (124). Again, the text highlights the absurdity of Cosme's point of view concerning gender roles by underscoring how he continued to feel his masculinity threatened by Cecilia's prior relationships, particularly since Eusebio and Andrés had both died. Despite admitting that she was afraid of him, the protagonist begins going out on her own and admits that she started missing her time in the Ramblas (125). Considering the way that Cosme continued to treat her, Cecilia's nostalgia for working as a prostitute on the street reflects a desire to be free from Cosme's controlling and threatening model of gender. Although unhappy, Cecilia continues with him for two more years until eventually deciding that she is no longer willing to continue living with him: “Una tarde, justo con lo que llevaba encima, me fui” (127). More specifically,

details about her experiences there. Rather, as she records in her memoir, the majority of her memories are connected to her more significant or longer-term relationships. Furthermore, as we have seen with Cosme and as we will see with others, these relationships still fall within the realm of prostitution as more broadly defined by Graham considering that the protagonist was motivated to initiate and remain in them out of economic necessity.

Cecilia left because “[s]e desesper[ó] de estar acostumbrada” to her situation (i.e., Cosme’s behavior) (127). In other words, Cecilia was no longer willing to tolerate the way that Cosme’s model of gender interacted with her nor its expectations that she simply do nothing in response to his shaming and provocations. Thus, leaving Cosme is at once a rejection of his model of masculinity and of its requirement that she perform a traditional model of femininity, one predicated on women’s passivity and service to men.

Although Cecilia is angered by traditional models of masculinity, after turning for help to her childhood friend Paulina (who served as the former housekeeper for Mrs. Ruis), she must again contend with men who shame her and who will sexually, physically and psychologically abuse her, as I describe below. At the suggestion of Paulina’s current employer, Paulina introduces Cecilia to Marcos and his friend Eladio, who treat her much more violently than Cosme or Eusebio.⁸⁰ Indeed, Cecilia’s trying experiences with these two men mark the narrative’s climax. The difficulty that she would experience with them is also immediately implied when Cecilia introduces the story by noting that after Marcos made a comment about her eyes, “ya no me dijo ninguna otra cosa bonita porque . . . se me llevó cogiéndome por la mano” (132-33). Indeed, after they drive her all around town in an attempt to provoke disorientation, Marcos states his intentions quite plainly:

“Cambiaremos a Cecilia, la vestiremos, la desnudaremos, la haremos reír, la haremos llorar” (135), thereby characterizing the protagonist as a kind of play doll and echoing the motif of woman as patriarchal possession and as a male-authored body/text. By providing Cecilia a duplex in which to stay, Marcos is not unlike Cosme in that Cecilia is

⁸⁰ As Paulina’s employer reveals, Marcos was the son of one of his friends who passed away (129). According to her employer, Marcos was married and the father of two children, although his wife was very sick (129).

completely dependent upon him for her well-being. However, given that he has another home (and a family there) and that Eladio lives with a female servant, the two men arguably pertain to a higher social class than Cosme. Despite the class differences between them and Eladio, Andrés or Cosme, as we shall see, they still fall within the same spectrum of traditional masculinities that apply violence as a means to instantiate their control and power over Cecilia. Not long after Cecilia and Marcos are introduced, Cecilia realizes that she is pregnant. Marcos does not react verbally to the news of her pregnancy, although he does give her money for an illegal abortion. Cecilia, however, notes that “No hizo falta el dinero porque aborté pronto, antes de que pudiera saberse qué había tenido” (143). Again, her body’s rejection of the fetus is indicative of the physical and emotional trauma to which she has been subjected. From that moment forward, Cecilia begins to notice that objects had been moved from one day to the next in her flat, suspecting that someone had been entering while she slept or was out. She then realizes that her neighbor, Constancia, has been following her when she leaves and that the tailor across the street blatantly spied on her through his front window when she was home, all of which lead her to become extremely anxious as suggested by her inability to fall asleep. The surveillance to which Cecilia was subjected again recalls Foucault’s disciplinary society in which the observed are coerced to behave according to a particular set of norms through the act of surveillance itself. Commenting on the notion of surveillance in *La calle de las Camelias*, Christine Arkininstall interprets “the surveillance and exploitation to which Cecilia is subjected” as representative of the authoritarian Franco regime’s repression of its “dissident or ‘deviant’ citizens” (19). As will be later revealed by Constancia, Marcos had requested the increased surveillance “para ver si

portaba bien” (234). That is, to monitor when she was at home, when she left and, if possible, to see where she was going and with whom she interacted. Considering the absence of any reference that would suggest that Cecilia was sexually involved with any other man while she was seeing Marcos, his request for the heightened surveillance of the protagonist (and her body) is indicative of the level of possessiveness that characterized his model of masculinity concerning women and women’s ability to do as they please with their body. Much like the story of the woman who was stabbed in the neck, Cecilia, too, was little more than a commodity specifically purchased by Marcos and for his own consumption.

Later, Marcos instructs Cecilia to live with Eladio. Cecilia complies, presumably because it was required were she to continue to receive financial support from Marcos, although she never offers an explanation in her memoir. Upon arriving at Eladio’s, he, as Eusebio had done years earlier, removes all of Cecilia’s clothes from his flat as a tactic to restrict her ability to leave. At Eladio’s, however, it took Cecilia nearly a month before she realized that not only did she not have any clothes, but that she had not left his flat since her arrival (188). This was due, in part, to the fact that Eladio had been coercing her to drink excessive amounts of cognac, leaving Cecilia unable to determine “si fue un sueño o una mezcla de sueño y realidad” (192). As with the removal of her clothes, the alcohol was simply another tool used to subdue the protagonist and impede her ability to react or to protect herself, and, eventually, she perceives that Eladio has been sexually abusing her at night (195). No longer willing to continue living in what is effectively a blurred hell and trapped there because she is afraid to leave without having any clothing, Cecilia cuts her wrists with a shaving blade only to find that her second attempt to take

her own life would fail when Eladio and his female servant find and resuscitate her. Most telling about the incident is Cecilia's recollection of why they saved her: "Me hicieron vivir. Estaba embarazada" (196). While ending a chapter with those words might suggest, at first glance, that they saved her so that she would have the baby or that this is what Cecilia had believed at that moment, the reality is that they quickly subjected her to verbal, psychological, and physical abuse, which, ultimately, leads to her miscarriage and eventual sterilization. In essence, Eladio's refusal to let the protagonist succumb to her self-inflicted injuries suggests that a woman had no right to take her own life specifically because it would recuse her from a life of servitude to men. Indeed, after learning of her pregnancy, Eladio returns Cecilia to Marcos at which time the two men begin to physically beat her, kneeling her abdomen (200) in what can be understood as their own attempt to abort the fetus, an action resulting from their refusal to allow her to control her own life and well-being, as well as that of the fetus. Furthermore, the men's violence betrays both their hypocrisy and their inability to live with the consequences of their own actions, actions allowed for by way of the privileged position allocated to their model of masculinity by society. Finally, much as her experience with Eladio and Marcos began, the two men drive Cecilia all over town in an attempt to disorient her before they again violently beat her and leave her (for dead) near the Ramblas. By returning her to a space/neighborhood known for prostitution, their actions further underscore their attempt to restrict her identity to that of a whore/prostitute.

Cecilia's hospitalization would be a pivotal moment in her life as here forward she begins to take control of her financial future by using the traditional gender paradigm in her favor. Nonetheless, as we shall see, while the men she will meet do not abuse her

and, indeed, will provide her with much financial wealth, they all still fall within a traditional paradigm of masculinities. After losing consciousness, Cecilia wakes up in a hospital under the care of Carmela, a nun who befriends the protagonist after sharing that her sister also had to rely on sex work “para poder comer” (208), and their relationship becomes mutually beneficial. On the one hand, as we shall see below, Carmela provides Cecilia with sound advice concerning her economic situation while, on the other, Cecilia helps to provide a safe and comfortable place for Carmela to live as she invites Carmela to live with her. Together, the two essentially establish a home free of men although based on a man’s generosity and economic support. Indeed, Carmela equally benefits from such a place because, as Cecilia notes, she seemed not to prefer the company of men, something Cecilia attributes to Carmela’s sister’s involvement in prostitution (208). Carmela explains to Cecilia that while she was unconscious, she was found by a man named Esteban and that, as a result of complications associated with her most recent pregnancy, she would be unable to have children (209). Although Esteban had a wife and children, unlike the men with whom Cecilia had previously been involved, he treats her remarkably well by providing her a home, many gifts, and a relationship free from physical violence. Indeed, Cecilia enjoyed spending time with him so much that she “entraba en todas las iglesias a pedir que Esteban no se cansase de [ella]” (225). Esteban was, of course, the first man that neither threatened nor attempted to publically shame Cecilia, which, at first glance, casts his model of gender as unique from the other men. However, as with her prior relationships, Cecilia continued to be financially dependent on a man who, as she perceived, remained emotionally detached: “con él siempre me pasó lo mismo, que nunca lo tuve del todo, o quizá sí, pero no me lo parecía” (218). Indeed,

considering that Esteban had a wife and family, his actions suggest that he was simply maintaining Cecilia as his mistress. However, Cecilia's inability to have children and her awareness of Esteban's family seem to generate more emotional distance for her. In essence, she realizes the impossibility of ever being able to have a family, that is, to exemplify that role of womanhood so privileged by society (i.e., woman as wife and mother). Cecilia later notes, for example, that "[l]e entró delirio por los niños" (223), a feeling notably triggered by her experience with having observed Esteban with his family from afar (225), suggesting that she enjoyed watching their interaction and even desired to have a family for herself. Furthermore, Cecilia's remark, "que nunca lo tuve del todo," reveals that Esteban was simply practicing an already accepted and dominant mode of masculinity in Spain at the time, one that permits him to enjoy the "benefit" afforded to a traditional model of masculinity (to maintain and enjoy a relationship with a mistress while being married and to not be judged by society as immoral in doing so). Thus, while he does not physically mistreat her, Esteban's model of masculinity still falls within a traditionally aligned realm. Eventually, not long after Cecilia coincidentally sees him and his wife when leaving a church and again that same evening after going to his house and speaking to the building caretaker, who tells Cecilia they had gone to the Liceo, Esteban leaves her.

Though saddened by the termination of her relationship with Esteban, Cecilia then meets a seventy-year-old man who had come to her home and gave her a large sum of money. No further details are given regarding how the two met, what their relationship was like, how long they were together, nor why he offered her the money, just that he had difficulty finding the strength to speak ("le costó un poco arrancar a hablar" [227]).

However, the older man's gift marks a significant turning point in the protagonist's life. As we shall see below, this gift, followed by the receipt of the deed to her and Carmela's home (another gift) and her realization that she aging all lead her to invest her money so that she no longer would be dependent on men for her financial well-being. Only a week after meeting the older man, Cecilia is summoned by a notary to sign papers for a home that was given to her, suspecting, along with Carmela, "que debía de ser la familia del enfermo" (228), thereby suggesting that it was the older man she met just previously. In a home she now owned, Cecilia takes a moment to examine her body in a mirror. Noting the tell-tale signs of aging, "el pecho ya no era tan tierno, el vientre no tan prieto" (230), and as she continues to look over her body, the protagonist reads her own body-as-text in what appears as an interesting twist of the Snow White tale declaring that she must act in order to secure a comfortable future:

le pregunté al espejo cuánto valdría cada uno de mis huesos. El vientre no cuenta, el pecho no tiene precio, el corazón para guardar. Tenía que vivir hasta la muerte. Una vida son muchos días. Me erguí tan alta como era y le dije a la Cecilia del espejo que tenía que hacer algo si no quería morir en una cama de hospital y acabar enterrada de cualquier manera. (230)⁸¹

Here, the reader notes several shifts in the protagonist's thinking and, provided that this takes place after her brief relationship with the older, sickly man, he is implicated as allowing for this change to occur. While little can be said about this man's model of masculinity, given that all of the other men with whom Cecilia had an intimate

⁸¹ This instance recalls a prior self-examination: after one of her visits with María-Cinta as an adolescent girl, Cecilia examined herself in a mirror to discover that her body had begun to mature. Cecilia recalls thinking that "fuera del espejo era lo que se enamora y dentro del espejo era lo enamorado" (54). Realizing that she is both subject and object, the young Cecilia seems to already be aware of the duality of her existence as a woman in a heteropatriarchal society.

relationship fell within the spectrum of traditional masculinities and that all of them objectified (to varying degrees) her body for their own pleasure, by associating the protagonist's good fortune with the older man the text seems to find fault with contemporary models of masculinity. Nevertheless, as a result of the economic change, Cecilia is clearly no longer suicidal but, reflecting on her ability to use her body in transactions with men and that her future economic potential would likely soon wane as a result of the aging process, Cecilia takes a rather business-like approach to her future to avoid having to repeat the misfortunes of the past (i.e., being the target of men's attempts to shore up their masculinity through violence and/or the use of her body). As a means to avoid relationships with a total stranger and, thus, the potential for violence, which could potentially lead her to "wind up buried in any old way," Cecilia proposes a kind of business venture with Constancia, her neighbor when she lived in the flat provided by Marcos. For a thirty percent commission, Constancia agrees to help and arranges for one of her nephews, Ignacio, to meet Cecilia. Under Constancia's advisement, she contractually requires Ignacio to provide housing and a down payment for services to be rendered prior to approving the agreement, which lasted for three years. Of course, by having Ignacio provide her a home, Cecilia is, on the one hand, able to retain her own residence with Carmela as a kind of sanctuary that is free of men. On the other, the home provided by Ignacio essentially cloaks Ignacio and Cecilia's relationship under the guise of respectability (i.e., their relationship would appear as any other *proper* relationship). Furthermore, by having Ignacio verbally agree to her terms, Cecilia is presented as the one in control of her and Ignacio's relationship thus taking on an apparently masculine (controlling) role. After Ignacio informs her that he would soon marry and that, despite

his upcoming marriage, he wished for things to remain the same between them, Cecilia elects to terminate their agreement, telling him that, while she did not have a problem maintaining a business relationship with a married man, she was not interested in seeing a man who decides to get married *while* he was involved with her (236). While it is acceptable for traditional models of masculinity to have both wife and mistress, Cecilia, here, denies Ignacio that opportunity, thereby using traditional masculinity's own codes to effectively emasculate Ignacio by denying him a privilege presumably afforded to his model. Of course, one cannot help but notice, too, that this serves as a potential cover story for Cecilia's distaste for Ignacio: "A veces, sin saber por qué, me daba asco" (236). Other than the fact that he was covered in "pecas" (236), a physical characteristic that could imply his immaturity through its association to children, Cecilia's general disapproval of Ignacio is arguably the result of the fact that he is related to Constancia, an individual who not only takes thirty percent of Cecilia's income but who was also instrumental in providing Marcos information about her. Indeed, it strikes the reader as rather odd that Cecilia sought out Constancia's help at all. Nonetheless, her decision to do so becomes a sort of power play as Cecilia comments on how uncomfortable Constancia was becoming in response to Cecilia's inquiries about Marcos. Following Ignacio, a second arrangement was then made with another of Constancia's nephews, Estanislao, although by this time the protagonist desired to be free from Constancia's assistance because "salía muy cara" (241). As with Ignacio before, Estanislao provides Cecilia a home in addition to a regular stipend. Thus, again, the protagonist's activities as a sex-worker, activities that would otherwise be described by the State, and many of its citizens, as immoral, are cloaked under the guise of respectability provided by the

home.⁸² Thus, Cecilia benefits from society's conceptualization of morality by being able to use her home as a place of business: by controlling who gains access and by operating within what appears to be a private residence, Cecilia is able to avoid being seen as an object and significantly decrease the potential for violence. In essence, she uses the guise of traditional femininity to protect herself from the expectations and effects of traditional masculinity. Furthermore, while official rhetoric condemned prostitution, particularly after its criminalization in 1956, female sex work was nonetheless tolerated by the regime, which is implicit in Cecilia's relationship with Martín, a local (and married) politician who buys her a second home, enabling her to sever her business arrangements with Estanislao and Constancia (241).⁸³ Similar to Esteban, Martín was a wealthy married man with a family who treated the protagonist well (never threatening or shaming her). Unlike Esteban, however, Martín spoke openly about having a family. With Martín's financial assistance, Cecilia is, herself, able to take Carmela's advice and invest in "una casa de pisos" (243) and, thus, finally be free from depending on the sale of her own sexual services to men as a source of income. Indeed, her later admission to having both a chauffeur and a financial advisor (243) is indicative of her financial success. Such commentary encourages the reader to feel a certain sense of joy or satisfaction for the protagonist: she is, at the novel's close, living comfortably and economically well-accommodated. While it could be suggested that her financial success

⁸² Gonzalo Navajas describes this turning point in Cecilia's life as "one of the few acts that Cecilia voluntarily makes which consists in her distancing from street prostitution, but it is a distancing that occurs only through its substitution by another, more selective form of prostitution which provides a public façade of moral correctness" (853).

⁸³ Indeed, Martín's profession implicates Spanish politicians, in general, as complicit in at least maintaining the status quo of gender relations that allow for, and even encourage, Cecilia's subjectivity as a sex-worker.

was made possible only because of her male clientele, it must be underscored that it is specifically her agency, intelligence, and business sense, which are all more easily attributed to traditional masculinities, that allow her to perform and maintain a public façade of an acceptable femininity.

Through the monetary gifts of Martín and the older man, Cecilia is provided an opportunity in which she seemingly no longer must include her body in her business transactions and can instead rely on the income generated through her investments—an assumption made possible by the fact that her relationship with Martín is the last relationship that she includes in her memoir. Quite notably, however, Cecilia never mentions in her recollection of events how long she and Martín remained together nor whether or not one of them decided to terminate their relationship. Certainly, unlike Estanislao or Ignacio, Martín’s model of gender appealed to Cecilia. One example lies in her remark that “Para gustarle iba perfumada y maquillada” (243), an attitude in stark contrast to her prior repulsion with having to lie next to Ignacio (“Antes de meterme en la cama con él tenía que beber un poco de licor” [236]). Another can be found in her ability to freely express herself as she chooses with Martín, in particular regarding clothing and make-up, as opposed to her time with Marcos or Cosme who did not like for her to wear make-up. However, a night out at the Liceo seems to mark a possible emotional turnaround for the protagonist vis-à-vis her dealings as much with Martín as with prostitution (understood, here, in its broader sense, which I described above). After Cecilia tells him she will wear a red dress to the Liceo, a clear departure from her fear as a child of having to wear a similarly colored dress as punishment for lighting things on fire, Martín tells her that “estaría con su familia y que [la] contemplaría desde lejos”

(245). Upon observing his family, however, and noticing his daughter, who wore a pink dress, Cecilia becomes deeply saddened, feeling “un peso en el pecho, como si algo no me dejase respirar” (247). Although she admits that she “no sabía qué [l]e pasaba,” the daughter’s pink dress very well reminded her of herself as a child, and then, quite possibly, of the very different lives the two would lead. Clothed in a lighter shade of the dress she wore herself, Martín’s daughter effectively becomes the daughter that Cecilia would never have. Her sadness, then, can trace to a certain sense of regret for having had to sell her body and sexuality in order to survive, which, ultimately, rendered her sterile and thus incapable of fulfilling later desire to portray her culture’s vision of ideal femininity implicit in the figure of a wife and mother.

Thus, *La calle de las Camelias* ends where it begins with Cecilia having tracked down the night watchman in order to find out if he remembers about her biological parents or anything that could help her put closure on her past. It was then that Cecilia learns of the watchman’s crush on a girl named Cecilia and how he had given the baby the same name after finding her abandoned. By returning Cecilia to the circumstances of her birth, Rodoreda alludes, on the one hand, to the importance and power of knowing/understanding one’s own story, that becoming aware is always a powerful move, one that signals ownership of self (or the process of coming to ownership). On the other, Rodoreda seems to suggest the impossibility of fully escaping phallogocentric discourse, which, as illustrated in the novel, both confines women to domestically demarcated spaces and marks/scars their bodies. Indeed, in the absence of any substantive answer from the watchman that would add clarity to her lineage, it is as though Barcelona or the nation itself birthed the baby Cecilia, leaving her to survive on her own in an

economy of gender that facilitated her exposure to domestic abuse. Lastly, Cecilia recognizes what she can get from men, how to use the trappings of traditional masculinities so that she, rather than the men, controls her relationships and her interactions with men for her own benefit.

Conclusion: Coopting Female Reproductive and Sexual Labor for Male and State Benefit

In this chapter, I examined how Martín Gaité's *Entre visillos* and Rodoreda's *La calle de las Camelias* illustrate the Franco regime's traditional conceptualization of womanhood modeled after a notion of the perfect wife/mother. On the one hand, Martín Gaité's novel characterizes an ideologically conservative environment, one in which masculinity and femininity are in dialectic with one another such that the novel highlights the characters' responses to a traditionally conceived masculinity. In particular, the novel foregrounds how such a gender regime affects the towns' female residents but also how individuals are de/legitimized according to their acceptance and portrayal of a traditional gender model. On the other, *La calle de las Camelias* exemplifies how Rodoreda conceptualizes a spectrum of traditional masculinities that exact violence against the protagonist as a means to assert the presumed authority of their gender models, while also calling attention to the protagonist's increasing awareness of such an economy of gender, whereby she learns how to use that system in order to secure for herself a safe (i.e., violence free) and financially secure future. Whereas *Entre visillos* calls attention to a traditional system of gender relations by featuring numerous characters and highlighting their experiences within such a system and, in particular, with specific models of

masculinity, Rodoreda's novel focuses on the experiences of an abject member of society, one who readily lacked both agency and voice.

By narrating the experiences of the protagonist through a first-person memoir, the reader is moved to experience and identify with the emotionally and physically traumatizing events which, ultimately, leave their mark on the protagonist's body. In so doing, through the notion of society's appropriation of the identity/category of whore to women who did not sufficiently exemplify social expectations of female gender, Martín Gaité's and Rodoreda's novels anticipate MacKinnon's conceptualization of femininity as a product of violence and punishment (whereby masculinizing the punisher). Each novel also foregrounds societies characterized by an intense amount of control and surveillance vis-à-vis the female body. The town in *Entre visillos*, for example, exemplifies a sort of Foucauldian disciplinary society whose institutions of indoctrination, such as the church, state, and educational apparatuses, serve to normalize female gender for the purpose of coercing women into becoming the wives and mothers of Franco's vision of Spain (or suffer the fate of being marginalized). In *Discipline and Punish*, Foucault characterizes disciplinary mechanisms as "an uninterrupted, constant coercion" (137) of the subject that occurs from multiple vectors.⁸⁴ In effect, the town is an

enclosed, segmented space, observed at every point, in which the individuals are inserted in a fixed place, in which the slightest movements are supervised, in which all events are recorded, in which an uninterrupted

⁸⁴ Although Foucault did not specifically have in mind the notion of the gendered subject, his conceptualization of disciplinary mechanisms is nonetheless relevant here considering Teresa De Lauretis's response in *Technologies of Gender* (1987) to his work. In her book, De Lauretis argues "that gender, too, both as representation and self-representation, is the product of various social technologies, such as cinema, and of institutionalized discourses, epistemologies, and critical practices, as well as practices of daily life" (2).

work of writing links the centre and periphery, in which power is exercised without division, according to a continuous hierarchical figure, in which each individual is constantly located, examined and distributed among the living beings, the sick and the dead....” (197)

In *Entre visillos*, we have also seen the effects of living in such a space, as the female characters are moved to anger, frustration and apathy regarding the inadmissibility into mainstream society of female subjectivities located beyond the social norm as well as these characters’ desires for independence from those norms. Of course, anxieties concerning gender mores are not limited to the female characters as Pablo, too, is frustrated—as much by not being able to reach through to his young female students, to encourage them to pursue their own desires and dreams, as by the monotonous pace that accompanies life in the town. However, what is unique about the way in which many of the female characters express anxieties and frustrations is that, lacking the ability to remove themselves from their environment with ease and a lack of consequence, such as with Pablo, they learn to cope with and adapt to their reality in order to maintain their psychological and emotional well-being. Similarly, as we have seen above, in *La calle de las Camelias*, Rodoreda’s protagonist is subject to a near constant surveillance orchestrated by the men she meets throughout her life. Ultimately, in both novels the effect of this surveillance, then, is to ensure women’s submission to traditional models of masculinity, thereby illustrating that a woman’s body was not her own, that it was an object to be controlled by and regulated for men (and men’s pleasure).

The constant observation and objectification to which the female characters in these two novels were subjected exemplify women’s subordinate position to men and, especially, to specific models of masculinity in Spanish society during the Franco regime. Furthermore, under the legal framework of the Franco-led government, women were

bound as property to the men in their lives. As mentioned above, young women throughout much of the dictatorship were under the legal guardianship of their fathers, which then transferred to their husbands if and when they married. In essence, within the context of the family as well as the greater social body of the nation, Spanish women were considered at the time to be intellectually and developmentally similar to children and, thus, in need of the disciplinary actions of their fathers, husbands or, as was the case with Cecilia, their male clients. As I have shown above, the disciplinary actions taken by traditionally aligned masculinities targeted the female body as a means to manipulate women's behavior and effect particular behavioral and social outcomes which benefitted men and, indeed, the Spanish state. In essence, the surveillance and punishment targeting women solidified a hegemony of power for men and traditionally aligned models of masculinity.

Of course, the particular (traditional) economies of gender characterized in each novel must be understood as emerging from the reactionary Francoist policies of the 1930s, which were themselves influenced by what Graham describes as a “politics of moral panic” (183) resulting from “cultural anxieties produced by increasingly rapid socio-economic change (‘modernity’)” (184). The regime, then, turned to the notion of traditional gender forms as a means to justify the enactment of policies focused on restricting women's roles in society in the regime's attempt to respond to and resist the changing socioeconomic landscape of the Spanish state (i.e., to tighten their control over the Spanish people). As Chris Perriam et. al. assert in *A New History of Spanish Writing: 1939-1990*, “The traditional ideal of the family as defender of social stability and instiller of Christian values was sanctified, and its specifically patriarchal nature was reinforced

by education at home and in schools (and extended beyond school by the *Sección Femenina*) explicitly directed at preparing girls to be submissive, dutiful wives and mothers” (11), all of which Martín Gaité’s novel illustrates.

Certainly, considering the hundreds of thousands that were left dead or maimed from the Civil War, there were, of course, practical considerations in addition to the aforementioned ideological motivations underlying Francoist policies concerning women. That is, if Franco wanted to realize his vision of the new Spanish nation, then he would need a supply of laborers to build, occupy and maintain it. Additionally, as Graham notes, the regime associated a growing population “with socio-economic and political strength” (186). With this in mind and considering that women significantly outnumbered men in the years immediately following the Civil War, through its pronatalist and family policies the Franco regime placed much of the burden and responsibility for rebuilding—literally rebirthing—the nation on its female citizenry.⁸⁵ In her article “Pronatalism and Motherhood in Franco’s Spain,” Mary Nash describes the Francoist policies on familialism and pronatalism as “the pillars on which national economy, political solvency and military power were based” (163).⁸⁶ Through the regime’s desire to rebuild the country, in part, through (re)introducing a more traditional conceptualization of morality, women, according to Nash, “were politicized through the notion of a common female

⁸⁵ For example, in *Usos amorosos de la postguerra*, Martín Gaité cites a January 1951 issue of the magazine *Letras* as stating that in Madrid, with a population of just over 1.5 million at the time, women outnumbered men by 200,000 (46).

⁸⁶ Ironically, as Nash concludes, the regime’s pronatalist policies had little effect on the Spanish birth rate, which began to increase only after the economic and social conditions of the country improved in the 1960s (175). In fact, Nash credits the improving economy (of the 1960s) as specifically contributing to the increased birth rates experienced at the time.

destiny based on their reproductive capacities” such that “Female sexuality, work and education were regulated in accordance with this social function while motherhood was idealized and considered as a duty to the fatherland” (160). More specifically, women’s bodies, which had become the sight of intense fetishization by the Franco regime, as illustrated in both *Entre visillos* and *La calle de las Camelias*, were politicized by the regime through three principal institutions of indoctrination: the Church, the State—primarily through its laws, educational system and the *Sección Femenina*—and the family. Through these three institutions, the Franco regime maneuvered itself into a position of hegemonic control over women’s bodies by attempting to restrict their function and position in society according to its traditional vision of motherhood. Functionally, these institutions served as vehicles through which disciplinary technologies targeted the female body.⁸⁷

Ultimately, by highlighting a cultural practice of gender that encourages young women to become wives/mothers, *Entre visillos* illustrates the Foucauldian notion of bio-power by alluding to the regime’s pronatalist policies, policies whose aim was to regulate and regularize female reproductive labor within the confines of marriage and for the benefit of the State.⁸⁸ By highlighting women’s confinement to the domestic space of the

⁸⁷ Here, of course, I have in mind Foucault’s notion of technology as referring to a practice of power that concerns “the government of individuals, the government of the souls, the government of the self by the self, the government of families, the government of children, and so on” (“Space, Knowledge, and Power” 256).

⁸⁸ In *History of Sexuality*, Foucault describes disciplinary technologies applied to the body as forms of bio-power which “brought life and its mechanisms into the realm of explicit calculations and made binomial knowledge-power a means for transforming human life” (143). In regard to the regime’s pronatalist policies, the Franco government passed various laws that affected women’s responsibilities and duties within the (domestic) space of the home; several stand out as significant with respect to the regime’s

home and the cultural practice of coercing young women into becoming wives and mothers, *Entre visillos* reveals how women's reproductive labor was, in essence, coopted by the state. *La calle de las Camelias*, on the other hand, illuminates the marginalized subjectivity of the figure of the prostitute, the antithesis, as it were, of the notion of the perfect wife/mother but no less significant. That is, within a traditional gender paradigm, men aligned with traditional masculinities were presumed to have (naturally) insatiable sexual appetites and their wives were supposed to remain pure, the whore/prostitute is then integrated into society as a means to secure the sanctity of Spanish wives while satisfying men's *natural* desires. The reality, however, is that in this instance the state and its male citizenry have essentially grounded a cultural cooptation of female sexual labor. Together, then, the two novels reveal how the state and, in particular, traditional masculinities coopt female reproductive and sexual labor for their own benefit, as well as that of the state, such that the cooptation of women's labor effectively serves to punish/feminize women and, thus, masculinize men/the state. Thus, within such an economy of gender relations masculinity is revealed as a tenuously constructed identity and an unfortunately constructed concept considering the violence enacted against others as a means to shore up that identity. Furthermore, the insistence that female citizens behave or act according to a traditional gender role suggests that the regime was, on some

intent to regulate female reproductive labor: the *Fuero del Trabajo* of March 1938 prohibited married women from working; the *Ley de Bases* of 18 July 1938 established a family subsidy, paid to the father; divorce was abolished by a law passed on 23 August 1938; and, on 26 March 1946, the *Ley de Ayuda Familiar* was passed which eliminated the family subsidy for those households in which the wife worked. For a more detailed account of these and other laws relevant to the regime's traditional conceptualization of women, see Scanlon's *La polémica feminista en la España contemporánea, 1868-1974* (320-27).

level, acutely aware that gender could be modified and was, therefore, a non-essentialized identity. Finally, both novels serve to increase the reader's familiarity with the gender inequalities that characterized Franco's rule by providing visibility and voice to minoritarian subjects and demonstrating how these subjects interact with and respond to various models of masculinity. In so doing, each novel elevates its reader's awareness of the negative effects of traditional conceptualizations of gender.

CHAPTER 3

Contested Masculinities in Luis Martín-Santos's *Tiempo de silencio* (1961) and Juan Marsé's *Últimas tardes con Teresa* (1966)

In this chapter, I explore how Luis Martín-Santos's *Tiempo de silencio* and Juan Marsé's *Últimas tardes con Teresa* highlight their protagonist's desire to portray a model of masculinity that each has internalized, and considers to be an ideal model, as a means of ascending a socioeconomic hierarchy. Published in 1961, *Tiempo de silencio* foregrounds a stagnant and rigidly hierarchized society, one that recalls the difficult economic conditions of Spain in the late 1940s. In many ways, this society is similar to the one characterized in *Últimas tardes con Teresa*, published in 1966. In both novels, there is a clear class hierarchy in which individual and group identities are marked and limited by multiple boundaries. Both novels feature male protagonists who are driven by a desire to better their own socioeconomic standing in Spanish society. However, by featuring an immigrant worker living in the slums of Barcelona, Marsé's novel calls attention to significant social and economic changes that Spain began to experience in the 1950s, leading up to the passage on July 21, 1959, of the *Plan de Estabilización*. Briefly stated, in my analysis of these two texts, I will address how each novel highlights several ways that masculinity, class, and race intersect in processes of identity formation, and will demonstrate how each work conceptualizes masculinity in such a way that non-hegemonically aligned modes of masculinity are delegitimized. In *Masculinities*, Connell defines hegemonic masculinity "as the configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which guarantees (or is taken to guarantee) the dominant position of men and the subordinate

position of women” (77). Furthermore, Connell states that, while hegemonic masculinity “is not a fixed character type, always and everywhere the same” (*Masculinities* 76), it necessarily requires the subordination of other masculinities (*Gender and Power* 186).⁸⁹ What I find particularly useful about Connell’s conceptualization of hegemonic masculinity is that it characterizes a rather illusive mode of masculinity, one that is more readily defined by what it is not (i.e., by what is rejected or considered as *non-masculine*) rather than by any presumably inherent or essentialized qualities.

In order to examine how masculinity is conceptualized and practiced in spaces that correspond to different socioeconomic classes, my analysis of *Tiempo de silencio* will follow the protagonist’s movements, as revealed primarily through the novel’s heterodiegetic narrator, from his workplace and the boarding house in which he stays while in Madrid, to the city’s shantytowns, and to spaces occupied by members of the upper class. Arriving in Madrid from an unknown Spanish provincial town, Pedro, Martín Santos’s protagonist, is promptly introduced to Madrid’s social hierarchy. Through the protagonist’s introduction to various social spaces that are generally occupied by a given social class, the text calls attention not only to the hierarchical nature of the city, but also to ways in which each particular space itself contains a subset of stratified masculinities coded and ordered according to the notions of race and class. I will argue that the novel portrays masculinity as a technology deployed in the service of

⁸⁹ Connell notes that “These other [subordinated] masculinities need not be as clearly defined – indeed achieving hegemony may consist precisely in preventing alternatives from gaining cultural definition and recognition as alternatives, confining them to ghettos, to privacy, to unconsciousness” (*Gender and Power* 186). While I agree with Connell’s assertion, I would add that, conversely, a particularly well-defined mode of masculinity can just as easily be confined to the margins when this given mode does not sufficiently correspond to an acceptable form of masculinity.

hierarchizing social relationships according to gender, class and race in a dynamic that gives preference and privilege to those who already wield power over others, one that impedes upward movement on a socioeconomic scale, that increasingly feminizes and racializes male bodies in proportion to their diminished socioeconomic status. *Últimas tardes con Teresa* narrates Manolo's romantic involvement first with Maruja, a servant working for an upper-class Barcelonan family, and then with Teresa Serrat, the daughter of Maruja's employers. Preceding the narrative are two epigraphs: first, a poem written by Charles Baudelaire, "L'Albatros" (1857); second, a scene that the reader will later recognize as one of the last interactions between Manolo and Teresa as their summer romance comes to an end.⁹⁰ This short passage consists of an observation of a young couple walking together after the last night of celebrations for the Fiesta Mayor in the summer of 1957.⁹¹ In addition to pointing out the finality of the celebration in which "todo ha terminado," the words used to describe the space occupied by the couple, "la desierta calle," the "vacío," "la desolación" (15), cast a rather somber mood over the scene.⁹² The text then infuses a sense of hopelessness to the notion of finality, which is focalized by the male protagonist: "el perdidamente enamorado acompañante de la bella desconocida todavía no lo sabe, todavía el verano es un verde archipiélago" (15).

⁹⁰ Published in the 1861 edition of the well-known collection of his poems titled *Les Fleurs du Mal*, in "L'Albatros" Baudelaire compares the poet to an albatross who has been caught by sailors. The unfortunate bird becomes the object of the sailors' entertainment as much as for ridicule and torture. Marsé's use of Baudelaire's poem as an epigraph is decidedly apt considering Manolo's experiences with Teresa and her friends, which I will address in a subsequent section.

⁹¹ Two subsequent descriptions, one of Manolo in his youth, which reveals his age to be fifteen in the spring of 1943 (236), and another of Teresa (229), place their ages at approximately twenty-nine and eighteen, respectively, in the summer of 1957.

⁹² This and subsequent translations of *Últimas tardes con Teresa* are my own.

Considering the text's description of the two as "extraña al paisaje como su manera de vestir lo es entre sí" (16), the text leads the reader to conclude that the young man would never be fully aware that his romance would never succeed.⁹³ Indeed, considering the themes and images presented in "L' Albatros," the reference to "un verde archipiélago" (15) serves as a metaphor for safety and comfort. The implication, then, is that the protagonist, like Baudelaire's albatross, had not entered into a secure relationship with the woman, but instead had been unwittingly caught up in a situation in which he, too, would serve as the object of others' entertainment. Thus, together, the two epigraphs characterize the protagonist's ensuing relationship with Teresa as already failed and, through his association to Baudelaire's albatross, as a rather tragic figure who, lacking any power or agency to effect his own destiny, becomes ensnared by others' desires. In my analysis of *Últimas tardes con Teresa*, I examine how Marsé's protagonist unsuccessfully attempts to redefine his identity as a means to improve his socioeconomic standing in a highly stratified society. I argue that Marsé portrays his protagonist's masculine identity as over-determined by notions of education, race/ethnicity and class, all of which problematize the protagonist's desire to fully integrate himself into an economically advantaged part of Catalan society.

Although both novels feature male protagonists, in *Últimas tardes con Teresa* women play a more active role in the narration with Teresa serving as a kind of co-protagonist for a significant part of the novel. In essence, Marsé's text characterizes a society that exemplifies the socioeconomic reforms that were enacted by the Franco

⁹³ The young man's outfit, "pantalón tejano, zapatillas de tenis, [y] niki negro," contrast with the woman's, a "vestido rosa de falda acampanada, finos zapatos de tacón alto" (16), further casting the two as a mismatched pair.

regime in an attempt to improve the Spanish economy and integrate it into the larger international economy. As suggested by this novel, these reforms, however, did not specifically benefit those at the lower end of the socioeconomic scale or those who were otherwise marginalized as a result of their gender, class and racialized identities. Both *Tiempo de silencio* and *Últimas tardes con Teresa* ultimately characterize what Judith Butler describes as “zone[s] of uninhabitability [that] will constitute the defining limit of the subject’s domain; . . . constitut[ing] that site of dreaded identification against which—and by virtue of which—the domain of the subject will circumscribe its own claim to autonomy and to life” (3). Together, then, the two novels not only illustrate the complex composition of identity and, in particular, masculinity, but they also reveal that despite the changing socioeconomic conditions of the Spanish state, masculinity continued to be conceptualized in such a way that those modes of masculinity that already enjoyed power, thus, the *preferred* modes, marginalized other models of masculinity as a means to retain their preferred status.

Critics have examined the issue of marginality in *Últimas tardes con Teresa* by examining the status of the novel’s protagonist, Manolo, as a southern Spanish immigrant living in Barcelona who attempts to integrate himself into Catalan society. Generally speaking, these analyses address the notions of class and race implicit in the protagonist’s characterization as an immigrant, a categorization that I address in my analysis of Marsé’s novel, but not how these two notions affect and are affected by Manolo’s model of masculinity.⁹⁴ While my analysis of *Últimas tardes con Teresa* will be the first that

⁹⁴ For example, following Mikhail Bakhtin’s theory of carnivalization, Carolyn Morrow examines elements of the carnivalesque vis-à-vis the novel’s protagonist as a means to

focuses on masculinity and the interplay between discourses of gender, class and race, my examination of *Tiempo de silencio* builds on Gema Pérez-Sánchez's commentary of this work in *Queer Transitions in Contemporary Spanish Culture: From Franco to La Movida*. Pérez-Sánchez notes in her monograph that Martín-Santos's "novel parodically studies different available models of masculinity" and that the protagonist essentially wants to mimic the model represented by his friend Matías or, possibly, his work supervisor (78). However, while Pérez-Sánchez introduces these notions, a more comprehensive analysis of masculinity in *Tiempo de silencio* would be beyond the purview of her book. My analysis, then, not only foregrounds the conceptualization of masculinity in the text, but also examines the way in which the narrative calls attention to differences regarding characters' modes of masculinity according to whether those characters are considered legitimate members of society or those who are relegated to the city's less-than-habitable zones. I also approach Martín-Santos's novel from a Foucauldian stance and argue that, while so-called legitimate members and organizations of society might delegitimize others, there is, in fact, no space articulated in the narrative

examine Manolo's ability to transgress social class boundaries (834-35), while Alberto Villamandos examines how Manolo's characterization as an immigrant causes this character to be racialized, which, in turn, affects the public reception of his social class. In her examination of the relationship between sex and politics in *Últimas tardes con Teresa*, Kirsten Thorne's reading of Manolo indeed considers this character's gender, but only in so much as it is a performance of masculinity characterized by "decay" or a kind of "feminized perversion" (103), which Thorne connects to homoerotic desire. In so doing, Thorne posits that homosexual desire "is ultimately responsible for the anti-hero's fate and will serve to keep in place the stranglehold of class divisions" (93). Thorne's reading potentially essentializes the protagonist's presumed homosexual identity/desires and does not consider the complex ways in which markers of race and class interplay with gender identities. As I will address in my analysis of *Últimas tardes con Teresa*, the protagonist's association with homosexual identity/desire is more often, although not exclusively, the result of others' appropriation of that identity to him.

that is fully *outside* of the city. Finally, I build on Pérez-Sánchez's work in *Queer Transitions* by demonstrating how *Tiempo de silencio*, as well as *Últimas tardes con Teresa*, call attention to the interplay of masculinity with race, national and class identities, and the role that these identities play in literary conceptualizations of citizenship.

Marginalizing non-hegemonically compliant masculinities in *Tiempo de silencio*
"La ciudad prohibida"

In this section, I examine how the text conceptualizes masculinity with respect to some of the poorest members of Spanish society, those living in the slums of Madrid. By focusing on the ways in which the text portrays the inhabitants of Madrid's shantytowns, I will demonstrate that while Martín-Santos's novel portrays life in the Spanish capital in a way that challenges the triumphalist nature and status quo of Francoist discourses as a number of critics have argued, a closer look at the novel's presentation of gender reveals how a rather traditional gender framework is reiterated in each of the novel's various social realms as a means to secure not only the general hierarchical ordering of society itself, but also of individuals presumably pertaining to the same socioeconomic

category.⁹⁵ My analysis begins, first, by examining the ways in which the novel portrays Pedro's view of the poor as one that both vilifies and victimizes Madrid's underclass before focusing more narrowly on two of the novel's secondary characters who reside there: first, Muecas, a former employee at the lab where Pedro is conducting his research; second, Cartucho, the boyfriend of Flora, the older of Muecas's two daughters. By focusing on Pedro's conceptualization of Muecas's and Cartucho's gender models and the latter two men's attempts to reinstate what they perceive as their emasculated masculinity, I show how the text calls attention to the intersections of gender, class, and race; how, despite being characterized by Pedro as a rather homogenous social category, the underclass is ultimately portrayed, much like the overall society in the novel, as an environment highly stratified, in part, according to a masculine hierarchy.

The novel begins with Pedro and his assistant Amador discussing the viability of Pedro continuing his research on cancer in laboratory mice. Little is known about Pedro's history prior to his arrival to Madrid to work as a researcher other than the fact that he

⁹⁵ For example, Robert Spires asserts that *Tiempo de Silencio* "call[s] into question syllogistic logic, systems of power and authority, paternalistic hierarchies, and the accepted definitions of centrality/marginality" (163) through its portrayal of the various social spheres that comprise Madrid. For Elizabeth Scarlett, Martín-Santos's novel "ridicules the Falangist ideal of an esprit de corps uniting all to rebuild society," in part through the novel's critique of "authoritarian ideology that seeks to glue [Madrid] together and regulate it," which "is revealed as a sham" (162). Speaking more directly about the text's characterization of Madrid's poorest citizens, Geraldine Cleary Nichols writes that the novel "depicts a society so benighted that only its worst elements propagate—the thuggish Cartucho, for example, the *chabolas*, and the caste system" and that "all desirable procreation is stanch[ed], along with the hopes it embodies" (291). While I agree with these characterizations of Martín-Santos's novel, my analysis of how masculinities are conceptualized in the various spaces foregrounded in the novel will reveal the complex ways in which gender identity intertwined with notions of class and race, and how the confluence of these identities essentially determined one's legitimacy within a particular community.

comes from a small, unnamed town in Spain's countryside. His investigation requires the use of special mice imported to his laboratory from Illinois; unfortunately, the mice have not reproduced at a rate sufficient to sustain their population. As a result, Amador proposes that Pedro contact Muecas who, after stealing a male and a female specimen, has managed to successfully breed them. Because of the potential legal problems his presence posed for the laboratory, Muecas was dismissed for having stolen and then resold animals to the laboratory that had been used in previous experiments (14); Pedro and Amador, therefore, have to meet him where he lives in the slums. As the two men start on their way to see Muecas, the novel frames their trip as a parody of Cervantes's *Don Quixote* as Pedro's unrealistic view of the slums and misplaced optimism is interrupted by Amador's more immediate concerns as well as his practical vision of reality.⁹⁶ For example, when Pedro asks if "unas menguadas edificaciones pintadas de cal" were the slums, Amador's response, "¿Ésas? . . . No; ésas son casas" (37), the novel reveals Pedro's obliviousness to the reality at hand. In essence, the text casts Pedro as

⁹⁶ Although implicit in this early scene, the parody of *Don Quixote* runs throughout the novel and is later made explicit when Pedro himself considers the meaning of Cervantes's novel in an act resulting from an apparently random train of thought triggered by Pedro's realization that, on a night out, he is walking on Cervantes Street. For Spires, "The reference to Cervantes and his masterpiece challenges the validity of fixed centers and margins, of stability and unity, of absolute moral and ethical authority" (170). This critique is evident, in particular, in Pedro's attempt to integrate himself into Madrid during which time he "becomes enslaved by unethical behavior" (Spires 175), which I will address below. Manuel Sol T. has provided one of the first comprehensive analyses to be published on Martín-Santos's parodic use of *Don Quixote*. Regarding similarities between Pedro/Amador and Don Quixote/Sancho Panza, Sol notes, for example, that on their way to see Muecas, Amador, like Sancho, seems preoccupied with consumption (food/wine), while Pedro simply dreams about becoming famous and "será precisamente Amador, como Sancho Panza con Don Quijote, el encargado de contrastar la realidad con la imaginación" (76-77). Pedro, of course, was dreaming about discovering "un posible contagio que sería la prueba concluyente para demostrar el carácter virásico del cáncer y así merecer el . . . premio Nobel" (77).

blatantly ignorant of the abject poverty to which the people living in the shanties are subjected, and, in so doing, as an individual who is out of touch with reality. Thus, the *Don Quixote* parody serves here to critique Pedro who, unlike Don Quixote, has embarked on the trip for self-interest (i.e., to further his career). With this in mind, Spires characterizes Pedro as “serv[ing] as a register of irrational rationality and the dehumanization wrought by the modern nation-state” (175), as evidenced, in part, through his ignorance but also apparent excitement—“¡Allí estaban las chabolas!” (48)—at having finally reached Muecas’s particular neighborhood. Unlike the dwellings that Pedro had observed previously, the actual slum where Muecas and his family lived was “Escondido entre dos montañas altivas, una de escombrera y cascote, de ya vieja y expoliada basura ciudadana, la otra (de la que la busca de los indígenas colindantes había extraído toda sustancia aprovechable valiosa o nutritiva) en el que florecían, pegados los unos a los otros, los soberbios alcázares de la miseria” (48-49). Describing the area as “Escondido,” the shantytowns are characterized as something fantastical, a reiteration of a prior and quixotic description of them as “legendarias” (29), as well as phantasmagorical, but nonetheless connected to reality through its physical location between two large piles of city refuse that have been picked over and extracted of any potential remaining utility. In so doing, the slums and those who occupy their space are cast, too, as just another component, albeit a human one, in the accumulated mass of material items that are presumably no longer of use for the city but that are, nonetheless, connected to it. That the people themselves were considered useless and discarded objects from the city is further evidenced in Amador’s conversation with Pedro in which he explains how Muecas ended up in the slums. Initially, Amador, a past neighbor of

Muecas prior to moving from his town to the capital, had advised Muecas not to move his family to Madrid, warning him that he would find neither a job nor a home as a result of the difficult economic conditions of postwar Spain (37). However, as Amador clarifies to Pedro, Muecas “estaba desesperado” (37) and eventually decided to relocate his family only to end up occupying Amador’s kitchen. This, Amador explains, is what led him to arrange for Muecas to work at the laboratory. Pedro then inquires about what happened after Muecas’s arrival and Amador tells him, “que le tiraba. Madrid tira mucho. Hasta los que no son de aquí” (37). Amador’s explanation forewarns what will eventually happen to Pedro who, unlike Amador, only recently moved to Madrid. That Muecas, as much as Madrid’s poor, in general, was discarded from Madrid is telling in that it conveys the sense that he was not considered a useful member or part of (mainstream) society. However, despite his characterization as an object of Madrid’s refuse, the text demonstrates that while he resides in the physical margins of the city, he is nonetheless a participating member of Madrid. In other words, although physically located on the city’s periphery, the slums and their inhabitants were very much a part of the city; indeed, they are Madrid’s constitutive and necessary other that allows the city to function. Thus, while the participation of the underclass is limited, in part, by their socioeconomic standing, they are nonetheless connected to Spanish society through their ability to provide inexpensive labor (both manual and also sexual); without Muecas, for example, Pedro would not be able to continue his research. Moreover, while Amador and Pedro, representatives of the working and middle classes, respectively, may view Muecas and others in the slums as social castaways, by crossing over from city to slum multiple

times, their actions themselves provide sufficient evidence of the interconnectedness and co-dependence of the varying social classes.

As the two men approach Muecas's neighborhood, the protagonist's description of the people he observes further frames the underclass as society's discarded objects. In particular, his observation of people's clothing as appearing nearly indistinguishable from one person to the next ultimately contributes to the disparaging characterization of the poor:

discurría una abundante turba de individuos de diversos oficios todos ellos mal vestidos y sólo algunos afeitados recientemente. Los trajes de los viandantes de colores indefinibles entre el violeta pálido, el marrón amarillento y el gris verdoso, aparecen en esta ciudad de tal modo desvaídos y lacios que no puede atribuirse su deslucido aspecto únicamente a la pobreza de los moradores . . . sino también a los efectos purificadores de índole química de un aire especialmente rico en ozono y a los de índole física de una luminosidad poco frecuente, persistente durante un número de horas apenas soportable para individuos de raza no negra. (29-30)

Through the use of the term "turba," Pedro's description of the inhabitants is significant, in part, because it elides any reference to individual identity by subsuming the observed into a nameless, faceless mass, contributing to a characterization of the poor, yet again, as a phantasmagoric and almost ghostly entity. This sense is further underscored in the description of the people's clothing as it is through the text's use of the verb *discurrir* 'to flow', which casts peoples' movements on the streets with a sense of fluidity and sameness. The reference to the "indefinable" color of the clothes also reveals the economic hardship to which the people were exposed and further complements Pedro's categorization of Madrid's poor as an ambiguous and depersonalized mass of people. Indeed, the color of the clothing, weathered from long-term exposure to the environment and contaminated by the air, has become dull and unidentifiable, further complementing

this point. Pedro's observation of worn and faded clothes reveals that the people themselves have been exposed to a harsh environment, one lacking proper protection and shelter. Finally, the environmental exposure to the sun is underscored through the assumption that even those presumed to be of African descent would have found the conditions difficult to withstand. Here, with Pedro as the heterodiegetic narrator's primary focalizer, the text reveals how Pedro, and, by extension, those pertaining to his social class, essentially racialize economically disadvantaged members of society. While race is not necessarily front and center in Martín-Santos's novel, the narrative nonetheless associates it with the identity ascribed to Spain's poor. In fact, the only instances in which the notion of race is presented are always in reference to the inhabitants of the shantytown, and, in particular, in regard to Muecas and Cartucho as I will address below. Pedro's reference to clothing is subsequently juxtaposed against his conclusion that "Realmente, los ciudadanos de referencia deberían utilizar algodones made in Manchester de color rojo rubí, azul turquí y amarillo alhelí" (30). Lacking the financial resources to procure new clothing, not to mention general necessities of life, the poor are linguistically set in opposition to higher social classes who are subsumed into the category of "ciudadanos de referencia." In essence, Pedro characterizes the middle and upper classes as Madrid's *real* citizens (i.e., its only citizens that matter), whereby the text highlights how class and consumerism function as essential mechanisms in contemporary processes of identity formation.

As with the environment's adverse effects on clothing, Pedro discovers that it also affects individual bodies. Approaching his destination, Pedro is captivated by the reality that somehow Muecas, unlike himself, was able to get the mice to reproduce in an

environment he describes as a “revuelto mar de sufrimiento pudoroso” (52). Allured as much by the reproduction of the mice as the conditions of the shantytown, Pedro thinks that “quizá su vocación no hubiera sido clara, que quizá no era sólo el cáncer lo que podía hacer que los rostros se deformaran y llegaran a tomar el aspecto bestial e hinchado de los fantasmas que aparecen en nuestros sueños y de los que ingenuamente suponemos que no existen” (52). Obviously, Pedro is moved by what he sees and, given the inaccuracy of his prior description of what he believed to be the slums, he is only now becoming aware of the misery experienced by the underclass. Implicit in his observation is the notion that, like a cancer, poverty itself has somehow resulted in the ghostly distorted and swollen faces. Indeed, Muecas’s name (literally “funny faces” or “grimaces”) is itself suggestive of distorted shapes and it prefigures descriptions that will be given of both his and his wife’s bodies. When Pedro and Muecas are introduced, the protagonist sees the latter’s face as “surcado por el tiempo y los trabajos y agitado por la rítmica tempestad del tic nervioso al que debía su apodo” (56). Muecas’s wife, Ricarda, on the other hand, is introduced in the narrative not by her name, but by calling attention to her as only a body: “un grueso cuerpo de mujer casi redondo” (59). In fact, only after the description of her body is given does her name appear in the narrative for the first and only time. In subsequent scenes in which she appears, Ricarda is referred to most frequently as Mueca’s “redonda consorte” (62).⁹⁷ Interestingly, the text’s use of the word “grueso” typically occurs only in reference to individuals not considered part of the middle or

⁹⁷ See also 65, 123, 127, 159, 173 and 230.

upper classes, whereby the text calls attention to Pedro's subtle grouping of individuals beneath his own class.⁹⁸

In essence, the text foregrounds how members of a higher social class tend to vilify and victimize those of a lower standing and, especially, the poorest members of society. Implicit in Pedro's attentiveness to Amador's and Muecas's bodily traits in addition to Amador's characterization of Muecas as "muy bruto" and "un flojo para el trabajo" (38), the vilification and victimization of the poor is further exemplified in the protagonist's critical observation "del modo loco como gentes que debieran poner más cuidado en la administración de sus precarios medios económicos dilapidan tontamente sus posibilidades" (49-50). The protagonist's characterization of the shanty construction as haphazard lacks empathy and awareness of the fact that the precarious construction of living spaces resulted primarily from their limited access to economic resources. As the opening description of the shanties suggests, the poor simply used those materials and resources that were available to them. Implicit in Pedro's observation is an accusation against impoverished individuals as having made poor life-choices, that is, they would have been better off had they made more appropriate decisions. In particular, the protagonist singles out poor women, noting that "en vez de ocupar sus horas en útiles labores de aguja algunas de las vecinas de aquel barrio . . . ju[egan] viciosamente a la brisca con la misma buena conciencia con que honrados trabajadores pueden hacerlo"

⁹⁸ For example, Amador, who is a member of the working class, is described as having a "vientre un poco grueso" (143) and is twice described as having "gruesos labios" (7, 252). As Sol notes (76), these characteristics help underscore Amador's association with the similarly shaped Sancho Panza. Also, the doorman at the home of Pedro's friend Matías is described as "El portero grueso" (144), and Doña Luisa, the madam at the brothel that Pedro and Matías will visit, is described as having a "brazo . . . grueso" (181).

(50). Pedro's criticism of the lower-class women who chose to spend their time on activities deviating from those that within a traditional gender paradigm are coded as appropriate (i.e., sewing, needlework, etc.), reveals his model of masculinity's rather patriarchal and misogynist view concerning female gender roles. Furthermore, his description of the women playing cards as acting/behaving "dissolutely" and in a way that would be expected of presumably male workers casts the women as doubly immoral as their card playing is characterized as a licentious activity, one ironically permissible for working-class men, and, thus, their behavior *masculine*. While the activity of playing cards may not coincide with the protagonist's expectations regarding female gender, his criticism suggests that he believes the women are committing an error by failing to occupy themselves with what from his conceptualization of gender is an activity more commonly associated with, and therefore deemed appropriate for, women.

Tiempo de silencio further underscores how the poor are victimized by highlighting Pedro and Amador's tendency to locate the responsibility of living in poverty in the inhabitant's decisions. This sense of victimization is evident when, as mentioned, Amador tells Pedro that he had advised Muecas not to move his family to Madrid, that he would not find either home or employment there. As Amador notes, however, Muecas "estaba desesperado" (37) and elected to move despite the warning.⁹⁹ As Amador explains, "A pesar de que se lo tenía advertido, que no viniera, que la vida es muy dura, que si en el pueblo es difícil aquí también hay que buscársela... Que, sin tener oficio, iba a andar a la busca toda la vida, que nunca encontraría cosa decente. Todo, todo

⁹⁹ Muecas's desperation can be explained, in part, by the fact that he would have moved to Madrid at some point prior to 1949, when the narrative takes place, during the years of hunger.

se lo advertí” (37). While Amador’s emphasis on having warned Muecas not to come suggests that he felt bad and frustrated for Muecas and his family, it also implies that Muecas made a mistake, that he was wrong to come to Madrid, and that he alone was responsible for his own as well as his family’s current and indecent predicament. Of course, Amador was certainly invested in his relationship with Muecas considering that Muecas and his family briefly lived in Amador’s kitchen after their unexpected arrival to Madrid. However, in addition to framing the middle and working classes as complicit in vilifying the poor, the text also illustrates how these two classes were simultaneously concerned for the poor through the insertion of a rhetorical question given by the heterodiegetic narrator regarding the Spanish Social Security system: “¿Pues cómo había de suplir el hombre suelto que camina por estas calles a su evidente falta de encuadramiento en los grandes organismos asistenciales de la seguridad social, de los que para ser beneficiario es preciso demostrar la fijeza y solidez de un dado enajenamiento profesional...?” (35).¹⁰⁰ Considering that Pedro and Amador were each gainfully employed and thus able to receive the benefits afforded them through the Social Security system, the narrator’s question portrays Muecas as having little recourse to financial assistance because of his unemployment. In this way, the text suggests that while the protagonist vilifies Muecas he is at least empathetic to Muecas’s state of abject poverty and his lack of options for help. Furthermore, the juxtaposition of Pedro and Amador’s employment against Muecas’s lack of employment recalls Spires’s assertion that “*Tiempo*

¹⁰⁰ Prior to the Spanish Constitution of 1978, which, in Article 41, guaranteed free assistance “para todos los ciudadanos” and, “especialmente, en caso de desempleo,” the Spanish Social Security system primarily benefitted only the employed and their families (Spanish Constitution).

de silencio points to progress as an exacerbation of poverty, for juxtaposed with the signifiers of supposed progress are scenes of demonstrable squalor from life in the *chabolas*” (164). Furthermore, Muecas’s implied lack of inclusion in the social well-fare system as a systemic issue and not one of Muecas’s ethics also contrasts with Pedro’s future exclusion from Madrid, which in his case, of course, is precisely the result of his ethically deficient choices, as we shall see.

As the narrative progresses, it also illustrates how the poor are increasingly racialized by civil society. For example, after Pedro and Amador arrive in Muecas’s shack and view its interior, the text again introduces the notion of race by associating the inhabitants of the shantytown to less technologically developed societies: “las propiedades tribales y los usufructos de los campos de caza de los aborígenes resultan incongruentes con la nueva realidad económica cuando al fin llega la auténtica civilización” (67). The narrator’s comparison of the underclass to a tribal people at odds with modern civilization associates them with a notion of primitiveness that is not represented as a return to a spiritual nobility as the primitivists would suggest, but to an antiquated and inauthentic civilization. This particular tribal metaphor continues when the narrator also racializes the underclass through the characterization of Muecas, rife with racial stereotypes, as a “Príncipe negro” who “paseaba . . . entre los negritos de barriga prominente y entre las pobres negras de oscilantes caderas que apenas para taparrabos tenían” (69). As before in Pedro’s prior description of the poor as a kind of phantasmagoric “mob” and of the bodily features of both Muecas and Ricarda, one notes the continued depiction of the poor as bodies and groups rather than as individuals, with the female bodies being sexualized through the reference to their oscillating hips and lack

of bodily coverings. Here, the notion of the “barriga prominente” also recalls Pedro’s prior observation of people he had described as “hinchado” (52), a condition often resulting from malnutrition, while the image of Muecas walking amongst “negritos” both racializes and infantilizes the underclass. Furthermore, the juxtaposition of the underclass against the notion of the modern “civilización auténtica” (67) reiterates the already established contrast between the poorly dressed members of the shanty (who here hardly had loincloths) and Madrid’s “ciudadanos de referencia” (30). The racialization of the underclass as well as its continued marginalization from and juxtaposition to the rest of Spanish society is intensified as the text then compares Muecas and his neighbors to the survivors of a hypothetical nuclear holocaust. Desperate, the survivors/inhabitants of the shantytown are described as doing everything possible to ensure their survival:

los restos de la humanidad . . . hayan de instalarse entre las ruinas de la gran ciudad impregnada y comenzar a vivir aprovechando en lo posible los materiales ya inútiles. Así, los habitantes de aquel poblado veían a lo lejos alzarse construcciones de un mundo distinto del que ellos eran excrecencias y parásitos al mismo tiempo. Una dualidad esencial les impedía integrarse como colaboradores o siervos en la gran empresa. Sólo podían vivir de lo que la ciudad arrojaba: basuras, detritus, limosnas, conferencias de San Vicente de Paúl, cascotes de derribo, latas de conserva vacías, salarios mínimos de peonaje no calificado, ahorros de criadas-hijas fidelísimas. (67-68)

The description portrays the holocaust survivors as society’s “restos” who, like the residents of the shantytown, live by scouring civilization’s waste for resources. However, as time passes, the survivors notice that with the eventual rebirth of civilization they are left unincorporated, and their continued exclusion from this new society only perpetuates their state of destitution by restricting them to a life of servitude to a reengineered society through minimum wage and black-market jobs, and, ultimately, to a life sustained only by extracting any remaining value from society’s waste. In other words, the poor are pre-

destined to fail, to be characterized as parasites and excrement no matter what they do. Thus, the narrator's characterization portrays a sympathetic view of the shanty inhabitants as victims of a social system and of a larger unnamable regime of power that not only impedes them from occupying a constructive place in society, but that allows only this particular abject existence. Furthermore, the reference to the continued exclusion of "los restos de la humanidad" from a rebirthed civilization, one presumably born of economic growth, itself hailed as progress, problematizes the notion of what is to be understood by the term "auténtica civilización." That is, how could a newly formed and *civil* society willfully exclude those who had survived a holocaust?

Thus, through Pedro and Amador's arrival at Muecas's chanty, the text underscores not only that the poor are racialized and vilified by the working and middle classes, the presumed members of an "auténtica civilización," but also how the current system forecloses any possibility for the poor to permanently ascend the class hierarchy. When Pedro and Amador are introduced to Muecas and by way of their subsequent interactions with him, the text then focuses, in particular, on Muecas's model of masculinity and how it is understood from Pedro's perspective. For example, Muecas instructs Pedro and Amador to "acomódense" (56), leading to Muecas being described ironically as "el burgués" (57) of the house. Muecas, of course, is simply attempting to follow the social protocol expected from individuals of a higher social standing, believing that to be a way to improve his socioeconomic standing. However, by referring to him as "el burgués," the narrator makes Muecas's attempt to replicate bourgeois social behavior, itself a form without substance, an entirely contradictory matter as it was a behavior performed well out of (a middle- or upper-class) social context. Motioning for Pedro to

sit on a make-shift “cama hecha con cajones” and without sheets, Muecas continues to attempt to appease Pedro by asking him if he would like “un refresco” (57). The protagonist, however, was more anxious about upsetting Muecas by revealing his shock at the abject conditions in which Muecas and his family lived, yet, according to the norms of his own social status he felt obligated to respond at having been provided a drink, as revealed by the narrator: “no osaba fijar la vista en ninguno de los detalles del interior de la chabolas, aunque la curiosidad le impulsaba a hacerlo, temiendo ofender a los disfrutadores de tan míseras riquezas, pero al mismo tiempo comprendía que el honor del propietario exige que el visitante diga algo en su elogio, por inverosímil y absurdo que pueda ser” (58). Muecas’s approach is, of course, understandable: he needs Pedro to purchase the mice he has raised and thus appeases Pedro by behaving in a manner expected of Pedro’s class despite doing so under conditions that render those actions absurd from Pedro’s perspective. Pedro, on the other hand, accepts the drink, a cup of water with a small amount of lemon juice squeezed into it, and finishes it so as not to upset or offend Muecas and his family because he *needs* Muecas’s help. Their relationship, then, comprises a mutual farce as Pedro needs Muecas’s mice while Muecas needs Pedro’s money. As the protagonist shifts his attention to the mice and to how Muecas and his family were able to get the mice to reproduce, something Pedro failed to do in the lab, the heterodiegetic narrator’s description, focalized through the protagonist’s point of view, reveals both an answer (that Muecas’s daughters slept with the mice on top of them in order to keep them warm), and an explanation of the very nature of gender relations within the family:

al Muecas le agradaba tropezar de noche con la pierna de una de sus hijas. Porque así las tenía más vigiladas y sabía dónde estaban durante toda la

noche que es la hora más peligrosa para las muchachas. . . . Porque el Muecas se sentía, sin saber lo que significaba esta palabra, patriarca bíblico al que todas aquellas mujeres pertenecían. Porque la consorte del Muecas le tenía algo de miedo” (64).

Characterized as a protective and controlling “patriarca bíblico,” Muecas is cast not just as the undisputed head of his family, but also of his imagined (biblical) family, that is, his “conciudadanos” (69) of the shanties. In so doing, the inhabitants of the chanty, all of whom Pedro has thus far construed as a kind of homogeneous “mob,” are, in fact, subject to their own form of stratification, one that will become more clear through Cartucho’s presence in the narrative, which I discuss below, and one in which Muecas is subtly framed as its head-of-state. Nonetheless, considering that Muecas took pleasure in coming into physical contact with one of his daughter’s legs while she slept and that his wife was afraid of him, allowing for the possibility that he was abusive toward her, he is, at best, a corrupt father and an abusive husband, which the narrator, indeed, later clarifies: “tras comprobar la presencia de los tres cuerpos cálidos en el colchón, podía introducirse en aquel ámbito gratísimo con lo que su felicidad física aún crecía, bien fuera sencillamente y sin escándalo, bien . . . después de haber repartido los golpes que le parecieran convenientes entre la grey soñolienta haciendo así otra vez evidente su naturaleza de señor” (70). Here, nothing is left to the imagination as Muecas’s sexual arousal at the sight of his wife and two daughters sleeping in the same bed is made explicitly clear as is his physical abuse. Through euphemism and ellipses, the text also suggests what is later confirmed: that Muecas is sexually abusing at least one of his daughters. The acts of sexual and physical violence committed against his family are themselves framed as masculinizing behaviors—actions that he believes will demonstrate to his family that he is manly. To put it another way, Muecas’s actions can also be

understood to constitute Muecas's attempt to feminize his wife and daughters. As both author and agent of the physical and sexual abuse he commits against his family, Muecas's actions also reveal what his model of masculinity understands as "manly." The text will later reveal, as we shall see below with Pedro, that this behavior—punishing/feminizing a woman via violence—is not unique to Muecas's social class.

In addition to Muecas, the novel features a second leading male character from the slums, Cartucho, the boyfriend of Muecas's daughter Flora, who also appears to use violence and the threat of violence as a means to establish and demonstrate to others his own form of manliness. Cartucho is introduced in a section narrated from the point of view of his stream of consciousness, revealing both his violent tendencies as well as his intellectual limitations. Cast as a figure not only marginalized by society, but also as marginal within the underclass community, Cartucho is a representative of the lowest echelon of Madrid's underclass. For example, unlike Muecas's shack, Cartucho's was illegally constructed and located in "la jurisdicción más lamentable de los distintos distritos de chabolas" (139). Furthermore, as Pérez-Sánchez notes (82), the text emphasizes that, rather than seek (legal) employment, men of Cartucho's abject social standing "preferían ostentar sus cuerpos en actitudes graciales y favorecedoras con pretensiones de sexo ambidextramente establecido y comercialmente explotado" (140). Here, Cartucho and the other unemployed men of his area are characterized as sexualized and fetishized objects of society; through the subtle feminization of these men, implicit in the attribution to their bodies of ambidextrous sexual traits and the notion of gracefulness/beauty, as well as the fact that they are "comercialmente explotado," they are also implicated as male prostitutes and not only in a heterosexual prostitution.

Moreover, by calling attention to the men's clothing ("Usaban . . . pantalones ajustados con cremalleras en las pantorillas" [140]), as posited by Pérez-Sánchez, "[t]he novel problematically connects sexual ambiguity here with race" (83) and simultaneously associating them with "conocimientos folklóricos y rítmicos" (140). Indeed, the poor are, in essence, the racialized and fetishized objects of society's gaze.¹⁰¹ Cartucho's presence in the novel, then, is particularly significant considering that the narrative characterizes his masculine identity as resulting from a confluence of racial, sexual and class discourses.

Lacking money, employment, or a position of some authority within the slums, Cartucho's only means of exerting power is through violence or the threat of violence. Pérez-Sánchez thusly describes Cartucho as a "model of hypervirility" that is "insecure in his masculinity" (82). In particular, Cartucho's violence is enacted quite brutally against Flora, whom he suspects of having had sexual intercourse with another male. In fact, Flora had been raped by her father Muecas, who had arranged for her to have an abortion. Cartucho's response to Flora's presumed affair is to project on to her his fear of being emasculated and usurped by another, presumably more masculine (i.e., physically stronger and with greater sexual prowess) and powerful, male: "Yo achaparrao y ella mirándome como si para decir que era marica" (53). By calling attention to his physical stature, Cartucho attempts to reinstate a decidedly heterosexual model of masculinity, as much to himself as to defend it against the threat of another man's advances, by beating Flora: "le pegué un puñetazo que le aplasté la nariz" (55). Regarding this scene, Pérez-

¹⁰¹ Pérez-Sánchez rightly explains that Martín-Santos "makes this connection more explicit when he includes" the Romani people "in this category of men" (83).

Sánchez rightly posits that “Obsessed about the status of his masculinity, Cartucho . . . shores it up by displaying an inordinate amount of violence towards women, especially those whom he perceives to question his masculinity” (82). Indeed, Muecas exerts a similar physical violence against women. For example, when his younger daughter blames him for Flora’s death after the botched abortion, “¡Fue usted! ¡Fue usted! ¡Usted, padre! ¡Fue usted el que...!” (134), Muecas unleashes his wrath against her before she is able to complete her sentence and explicitly accuse him of having raped her sister and having a role in the subsequent abortion. As indicated in the text, “El bofetón del Muecas la tiró al suelo” (134). On the one hand, Muecas’s anger was arguably fueled by the shame of having raped Flora, causing not just her pregnancy but, ultimately, her death, as well as by his younger daughter having the courage to implicate him, the patriarchal figure, in a crime (if not two). On the other, the violence was also a means for Muecas to protect himself from that very accusation of crimes. Thus his shame and anger concerns his masculinity, how others perceive and criticize his model; by acting out against his daughter, Muecas essentially attempts to assuage the damage. For Cartucho, fearing Flora (or others) would call him a “marica,” his obsession about his masculinity obviously concerns an anxiety that others would not perceive him as heterosexual. As a means to secure power over those by whom he feels threatened, like Muecas, Cartucho brandishes a knife, of course a symbol of phallocentrism and a traditional model of masculinity.¹⁰²

¹⁰² Amador describes Muecas as “siempre con la navaja encima a todas partes” (38). Amador’s characterization of Muecas as “burro” and as “exactamente un animal” cast Muecas as an animalistically instinctual person. His knife, therefore, represents a means for him to protect himself against unforeseen dangers as much as it serves as a marker of his particular masculinity/manliness, which he demonstrates, in part, through the increased potential to threaten others.

Lacking political or financial prowess, the two men use violence and the threat of violence as visually exemplified by the presence of a knife. In essence, each man attempts to create a space in which they may play a dominant (power) role.

With respect to Cartucho, three scenes stand out in which the significance of his knife is emphasized and interwoven with sexual undertones. The first occurs when Pedro is summoned by Muecas to help his daughter after a failed back-alley abortion leaves her unconscious and severely bleeding. Observing the commotion at Muecas's shack, Cartucho begins to suspect that whatever is happening likely involves Flora and inquires at a near-by bar about the identities of the individuals who entered Muecas's place (123). After learning that Pedro was among those present, Cartucho began walking around "con una mano tocándose la navaja cabriterera y con la otra la hombría que se le enfriaba" (124). Commenting on this scene, Pérez-Sánchez notes that, here, "Martín-Santos explicitly connects Cartucho's threatened sense of masculinity with his simultaneous caressing of the knife (a phallic weapon) and his genitals" (83). In this moment, of course, Cartucho only knows that someone impregnated Flora and so the desire to use his knife alludes to his desire to reassert his traditional phallocentric masculinity through enacting violence against the supposed father of Flora's child. Furthermore, the image of Cartucho's cold genitals suggests the possibility that he may be impotent, an idea complimented by his admission that he knew he was not the father: "está visto que la han dejao preñada y ahí andan a ver si arreglan lo que han hecho, y no ha sido el Cartucho, con que si es que no pueden y se la agarra adentro, no va a tener la cara de este cura" (125). By referring to himself as a "cura," Cartucho reveals that he has not had intercourse with Flora. Considering his admission of not being the father of Flora's baby, and his anger and

jealousy expressed toward the other men present in Muecas's shanty, at the very least, the text invites the reader to question whether or not he was as impotent biologically as he was socioeconomically. Thus, his desire to use his knife (i.e., to enact violence) exemplifies a double desire to reassert his masculinity. As Amador leaves the shanty, Cartucho follows him with the intention of finding out who had been responsible for Flora's pregnancy and death: "Se echó sobre Amador cuando menos lo esperaba y le puso la punta de la navaja en el vacío izquierdo y apretó un poco hasta que la sintiera" (143). Fearing for his life under the pressure of Cartucho's knife, Amador lies and tells Cartucho that Pedro, "el medico," was to blame (144). Here, Cartucho attempted to discover the truth surrounding Flora's pregnancy so that he knew whom he needed to punish and thereby reinstate a traditional (an unemasculated) model of masculinity. As part of the novel's climax, Cartucho would again brandish his knife after sneaking into an outdoor gathering that Pedro and his fiancée Dorita were attending, stabbing Dorita in what seems a revenge killing (276). Indeed, by killing Dorita, Cartucho was revenging Flora's death, but it is also predominantly coded as a reinstatement of his masculinity according to a traditional code of masculinity. That Cartucho was essentially condemned to live out his life in the slums, by inflicting emotional pain on Pedro this killing can be understood, too, as a way to enact revenge for his confinement to the slums—and thus his emasculation by society.

"La auténtica civilización"

Considering the novel's characterization of the inhabitants of Madrid's shantytowns as members of a "ciudad prohibida," in this section I examine how the novel

portrays models of masculinity associated with Spain's "auténtica civilizacion" (67), that is, those considered to be its *legitimate* citizens. Specifically, I look at the male partners in the relationships of each of the three women (the grandmother, Dora, Dora's daughter, Carmen, and granddaughter, Dorita) who live in and operate the boarding house where Pedro stays.¹⁰³ By examining the men of those relationships, I will argue that the text conceptualizes masculinity such that one must always demonstrate and/or exemplify a traditional mode of masculinity, one that is accepted and understood by others as appropriate, in order to be considered a legitimate male and citizen. The family details are provided in passages narrated by the grandmother in which she describes her and her daughter's prior relationships. Through these passages, the text foregrounds Dora's critique on the evolution of Spanish masculinity, viewed from her preference for a traditional and, as we shall see, rather hyper-virile form, as she comments on certain changes she perceives between men like her deceased husband and those of Pedro's age. As I describe below, through the lens of the Dora's stream of consciousness, the text highlights how the grandmother judges and criticizes the men associated with Carmen and Dorita according to the standard of a hyper-virile model of masculinity represented by her own deceased husband. Criticized by the grandmother as feminine and non-manly, the newer/younger models, exemplified by Dorita's father as well as by Pedro, who will eventually develop a sexual and romantic relationship with Dorita, are in disaccord with the grandmother's understanding of acceptable models of masculinity. For her, only a hyper-virile masculinity has a useful and legitimate place in a traditional gender paradigm

¹⁰³ Although the text also refers to the granddaughter as Dora, for clarity I use the diminutive form, Dorita, when referring to the granddaughter, and Dora, when referring to the grandmother.

despite being a model of masculinity that would enact violence against her, as we will see below.

The text highlights four characteristics of the grandmother's deceased husband that characterize him as a hyper-virile man: his facial hair (i.e., body), military service, sexual promiscuity and domestic violence. As I describe below, each of these characteristics contrasts with the masculine model portrayed by Carmen's ex-boyfriend and Dora's characterization of Pedro's masculinity. The description of her deceased husband begins with a reference to "sus grandes bigotes" (20), a physical trait often signifying manliness and masculine maturity within a traditional gender paradigm. She then describes her husband as a man who "gozaba en corretear tras las faldas" (20). Interestingly, she places the responsibility for the extra-marital incidents not on her husband, "pues a él no me lo imagino corriendo por ninguna," but on the women in whom he seemed to be interested because "eran ellas las que caían embobadas" (20). Dora's tendency to excuse her husband's sexual behavior as part of his masculinity in favor of holding the women responsible for his extramarital affairs is underscored when she mentions how he contracted a venereal disease during his military service in the Philippines: "él que era muy hombre y que no podía retenerse tuvo que ver con una tagala convencido de que era pura y de que estaba limpia, pero le tuvo que pegar la infección la muy sucia" (20). Understood together with her characterization of him as "muy hombre" (or "very manly"), the grandmother's tendency to excuse his behavior suggests that it was both typical and socially permissible. Furthermore, her reference to her husband's belief that the woman was a virgin, implied through her use of the terms "pura" and "limpia," is indicative of the value placed by a traditional model of masculinity on a woman's status

as a virgin. It is also ironic that her husband's tendency to seek sexual relationships with other women, a trait culturally tolerated as a result of its association to traditional notions of manliness and masculinity, leads to his becoming infected with a sexually transmitted disease and, through the subsequent progression of the disease, his eventual sterility (i.e., emasculation). As Dora notes, by the time he returned from military service "estaba inútil para la fecundación" (20). However, as before with Muecas and Cartucho, the husband resorts to domestic violence as a means to reinstate his masculinity. For example, in comparing her husband to her daughter's partner, the grandmother reveals that her husband not only beat her, "las palizas que . . . me daba," but also sexually dominated her, "me dominaba y seducía" (22). As before with the examples of Muecas and Cartucho, domestic violence is framed as the means by which a traditional model of masculinity, regardless of class, compensates for his perceived emasculation.

Shifting focus from her husband to her daughter's ex-boyfriend, the father of Dorita, the grandmother juxtaposes the hyper-virility of her own husband against the masculine model of Carmen's ex-boyfriend. The description of Carmen's former partner begins with the grandmother's admission that she is pleased he abandoned her daughter "porque era un hombre imposible que la hubiera hecho desgraciada" (21). Initially, Dora justifies her criticism by stating that, had the boyfriend not left, he would likely have sexually exploited Carmen in order to support the financially struggling family: "la hubiera puesto en la cama de unos y otros" (21). The Dora's criticism of Carmen's ex-boyfriend, however, seems hypocritical considering her subsequent admission to exploiting her daughter's sexuality, and later her granddaughter's (with Pedro), for the same purpose, which I describe below. This is evident in the grandmother's admission

that she used to take Carmen with her when she visited her deceased husband's military friends: "A mi niña, aunque ya era tan mayor, la llevaba yo a estas visitas con faldas cortas como de niña, que al mostrar las pantorrillas, los señores las miraban con cierta turbación, no porque ellos la desearan, . . . sino para que comprendieran que era deseable" (24). The purpose of her trips to her husband's friends, of course, was to secure money either through sexual favors or by having the men become residents in her boarding house. By displaying her daughter as an object to be desired by men, she had hoped to entice the men into taking up residency in the boarding house.¹⁰⁴ Thus, while certainly hypocritical, after her husband's death and well aware of the trappings of traditional masculinity, the grandmother essentially tries to take advantage of the gender paradigm as a means to gain financial security. Referring to Carmen's romantic partner as a "parásito" (22), the grandmother is arguably put off by his portrayal of masculinity, commenting that "ni siquiera tenía el aspecto propio de los hombres tan agradables, fuertes y enteros, sino que era alfeñique, hombre de trapo con maneras de torero o todo lo más de bailarín y para mí, que ni siquiera era muy seguro que no fuera un poco a pluma y

¹⁰⁴ Dora justifies her actions by suggesting that Carmen would have followed the same path as her father, "con el temple heredado del padre no puede fácilmente quedarse quieta y sola" (21-22), regardless of whether or not she encouraged the behavior. Implicit in this characterization of Carmen is the notion that she exhibits what from a traditional gender paradigm are considered typically masculine traits, that is, sexual promiscuity and a heightened sexual drive, traits that the grandmother believes she inherited from her father. A second reference to a masculine quality in Carmen is also given in the grandmother's subsequent narrative passage in which she notes that her daughter "tenía sombra de bigote en su labio superior" (41). By linking her daughter's presumed masculine traits to Carmen's father, the grandmother seems to be attempting to explain Carmen's sex drive, "la pobrecita de mi hija no lo pueda resistir" (22), one that runs counter to traditional gender concepts and which the grandmother believes contributed to her daughter's romance.

pelo” (22). Characterizing him as an effeminately dressed “alfeñique” and suggesting that he was bisexual, Dora essentially juxtaposes the “proper” or “typical” masculine model of Carmen’s father against that of Carmen’s ex-boyfriend, judging the latter as unacceptable as he apparently lacked “manliness.”¹⁰⁵ In other words, the traditional conceptualization of masculinity as virile, strong and heterosexual (and, perhaps, hyper-sexual) trumps other potential models, hence the grandmother’s subsequent assessment of Carmen’s boyfriend as a “mediohombre” (22).

The grandmother also criticizes Pedro for similarly failing to exemplify characteristics which for her correspond to an ideal form of masculinity. In particular, she seems to find fault with the fact that, unlike her husband, Pedro never served in the military nor had he fought in battle: “Usted es tan niño . . . que no ha tenido que ir a ninguna guerra. Pero no crea que eso es tan bueno. También me da algo de lástima. Los hombres vuelven más hombres de la guerra. Yo lo sé muy bien por el abuelo de la niña” (45). By calling Pedro a “niño,” the grandmother both criticizes and juxtaposes what she presumes to be Pedro’s masculine immaturity against the hyper-virile and idealized masculine model of her deceased husband. Furthermore, her lamentation over what she presumes to be Pedro’s masculine immaturity is ironic considering the acts of violence her husband committed against her. In essence, Dora’s criticism of the models of masculinity exemplified by Carmen’s ex-boyfriend and Pedro casts domestic violence (committed by men) and the notion of a heightened male sex drive as both expected and desired masculine traits, while her criticism of Pedro’s masculinity, in particular, serves

¹⁰⁵ Loosely translated, the phrase “un poco a pluma y pelo” implies that he “goes both ways” with respect to the object of his sexual attractions.

as an indicator that his particular masculine model appears out of synch with a more traditional and, thus, socially expected notion of masculinity. Arguably, Pedro's reply to the grandmother did little to assuage her disparaging view of his masculinity:

“Desgraciadamente . . . yo soy pacífico. No me interesan más luchas que las de los virus con los anticuerpos” (45). Declaring himself a pacifist and admitting his disinterest in political conflict, Pedro characterizes himself according to a masculine model at odds with a more traditional conceptualization, which, presumably as well, would seek to serve country before self. Furthermore, the protagonist's response implies that he, too, did not believe that he was adequately following a preferred model of masculinity. That is, if Pedro were comfortable with his gender identity, why would he have begun his reply with “Desgraciadamente”? At least at first glance, by thus framing his response, it is as though he were admitting that he perceived his masculinity to be inferior vis-à-vis a particular model that he has internalized and believes to be superior, which, indeed, is demonstrated in the novel's conclusion, as will be addressed below.

Seeking to acquire supplemental income, the grandmother takes advantage of Pedro's inexperience by stealthily arranging for him to sleep with her granddaughter. Dora's desire for economic security therefore leads to the sexual exploitation not only of her daughter, as I mentioned above, but also, now, her granddaughter: “el día que se vea comprometido no ha de saber defenderse y ha de caer con todo el equipo y cumplir como un caballero, porque eso es lo que él es precisamente, un caballero” (93-94). Her hope was that, after having a sexual encounter with Dorita he would feel obliged to marry her according to the (traditional) masculine honor code. Here, the grandmother's description of Pedro, that he is “un caballero” contradicts her prior and more critical view of his

gender identity as falling short of the “muy hombre” model of her former husband. She even finds it puzzling that Pedro would not take advantage of her granddaughter after she overhears Dorita tell him that she sleeps alone: “Tiene que ser inocente este hombre o tan bueno que no se ha aprovechado aún” (94). The grandmother’s reaction, again, reads as both praise and criticism of Pedro’s masculinity. That is, although it appears that she appreciates what she identifies as Pedro’s “gentlemanly” qualities, her characterization of him as “inocente” echoes her prior assessment of him as immature or inexperienced. In essence, Pedro’s inability to correctly interpret and act on Dorita’s subtle invitation causes the grandmother to strengthen her conceptualization of him as masculinely inferior. Her assertion that, upon finding Dorita alone and asleep, any other man (presumably another male guest at the boarding house) would “aprovechar y creer que es para él” (94) underscores her view of Pedro as a polite but less than ideal masculine model. And, as is typical of the grandmother’s observations of Pedro, she follows her claim with a remark that is at once complementary and critical of his masculinity: “De estos hombres creo yo que no había en mi tiempo” (94). On the one hand, considering that her remark follows her observation that Pedro is not the kind of man who understood or would act upon her granddaughter’s sexual overtures, the comment seems to praise Pedro’s politeness and suggests that she perceives changes in the behavior between the men of her and Pedro’s generations. On the other, given her view of her husband’s masculinity and that she considers the younger generation of Spanish men to fall short of her internalized vision of (ideal) masculinity, her comment can also be understood to be critical of the younger generation for not acting or behaving in a way that exemplifies her idealized notion of desirable and acceptable masculinity (one on which she is depending

in order to trap Pedro and gain economic security). The grandmother then reiterates her criticism of Spain's new generation of young men, whom she feminizes by pointing out that they are weaker not only because of their inexperience with war, but also because of "la alimentación floja que han tenido en la infancia" (95). According to this, "en [su] Tiempo," Pedro would not be a "man." She then concludes that their presumed (sexual) immaturity and the malnutrition they suffered during the Civil War and post-war years have caused them to become "poco seguros de lo que es una mujer" (95). In essence, by not behaving violently, whether it be an act of sexual or domestic violence or one justified as an act of war, the grandmother effectively questions their sexuality for she has equated male violence as part and parcel of traditional (and acceptable) masculinity. Nevertheless, Dora would not have to wait long before Pedro finally takes notice of her granddaughter after returning to the boarding house from a night of heavy drinking with Matías. Obviously affected by her relationship with her deceased husband and her internalization of what constitutes *acceptable* (legitimate) masculinity, Dora's view of masculinity and men is arguably similar to the vision of gender propagated by the Franco regime. Furthermore, her lack of explicit complaints concerning her husband who abused her, instead choosing to view his mode of masculinity as a more virile and manly form, that is, a model to be desired despite its potential problems for her, also coincides with the regime's stance on appropriate womanhood as propagated by the *Sección Femenina*, which I addressed in chapters one and two. Thus in the absence of violent behavior and through his lack of military and sexual experience, she feminizes the protagonist.

Modeling Ideal and Hegemonic Masculinity

Matías and Pedro are not only close friends, but their friendship affords Pedro the opportunity to experience parts of Madrid's social offerings that would otherwise not be accessible to him. As I will demonstrate below, the protagonist is drawn to Matías's model of masculinity with his attraction playing a significant role regarding the way in which masculinity is conceptualized in the text. Indeed, as Pérez-Sánchez asserts, Matías, as well as the director of Pedro's institute, represent the only two models of masculinity that "Pedro would want to emulate," as the other prominent male figures in the narrative—Amador, Muecas, and Cartucho—are all associated with a social standing lower than his (80). As Pérez-Sánchez explains, Pedro would presumably "want to emulate the director" because of the director's status as "a man of influence who belongs to the upper class" (80). Pedro's implication in Flora's abortion and death, however, leads the director to dismiss Pedro for unethical behavior. In Matías, Pedro finds a model of masculinity that he highly desires to emulate: Matías is wealthy (his family's money provides sufficient support so that he does not have to work), attractive, and sexually active. However, as I demonstrate below, in his attempts to follow Matías's model, Pedro again fails, thereby underscoring the novel's position regarding the impossibility of permanently ascending the masculine hierarchy. Building on Pérez-Sánchez's brief analysis of gender in Martín-Santos's novel, in what follows, then, I will examine three scenes that exemplify how Pedro attempts to emulate Matías's model of masculinity and how, through his failure to do so, the text calls attention to a system of gender relations in which not only are men ranked according to a hierarchy of masculinities, but those who find themselves emasculated frequently resort to misogynistic violence as a means to reestablish their masculinity based on a traditional conceptualization of gender. As we

shall see, in each scene, the text highlights Pedro's inability to accurately represent his friend's gender model, thereby also grounding the motif concerning the impossibility of ascending class hierarchies by relying on the performance of one's masculinity.

Seeking the Benefits of Hegemonic Masculinity

First, the scene in which Matías and Pedro go to a brothel plays a significant role in the text's presentation of the protagonist's desire, as well as his subsequent failed attempts, to emulate his friend's (class-based) model of traditional masculinity. As the two men approach the entrance to the brothel, the text reiterates the motif of a dichotomously constructed society in which the legitimacy of one's presence in a given community is determined by a confluence of gender and class identities. That is, the novel foregrounds how both the "auténtica civilización" and the "ciudad prohibida" are each structured according to their own hierarchies in which the legitimized status of a male is dependent, in part, on his successful demonstration of a traditional model of masculinity. Here, much like the previous categorization of Madrid's citizenry into its supposed legitimate caste ("la auténtica civilización") and the delegitimized people of the shantytowns (a problematic dichotomy given that each group is reliant upon the other for its existence), the text demonstrates that even within society's legitimized caste, certain individuals are excluded, emasculated as we shall see below, thereby foreclosing their admittance and participation in specific social circles. At the brothel, one's socioeconomic standing is, again, the ultimate determinant to being approved for entrance. This segregation of masculinities is partially evident in the juxtaposition of the narrator's characterization of the presumably all-male crowd that awaits permission to

enter the brothel, and the fact that the head madam, Doña Luisa, immediately spots Matías and Pedro upon their arrival, selecting them for quick entry. Indeed it was precisely Matías's "belleza varonil" (98) that spoke to her, as opposed to the "obreros jóvenes en gabardina . . . así como los representantes del aprendizaje de diversas profesiones liberales y algunos hombres de generaciones más tardías" (97) who were all waiting for Doña Luisa to select them for entry. While Matías's good looks and his presumed economic class allow for both him and Pedro to be admitted, the text categorizes the other men outside as forming in their own way a delegitimized group: "el pueblo bajo era rechazado a pesar de que ostentosamente mostraba en las encallecidas manos el necesario billete de cinco duros fruto de su honrado trabajo" (98-99). By emphasizing that the men were "rechazado a pesar de" being able to pay the admission fee, which they gained from "honrado trabajo," the narrator critiques this class-based hierarchy. Furthermore, Doña Luisa's refusal to provide quick access to the other men demonstrates that, in addition to paying the admission fee required from all, there were other implicit yet obligatory requirements that had to be met in order for one to gain access. By approving the quick admission of a young, attractive, and wealthy individual, Matías is framed as an ideal model of masculinity for this particular context. Doña Luisa's process of selection thus exemplifies the notion that the perceived value of a traditional model of masculinity increases according to one's economic accommodations. Of course, for Matías, and for Pedro since he is with him, the act of having gained quick entry serves to reaffirm his more privileged status as one who exemplifies an ideal model of masculinity. Since there is no mention of Pedro's physical appearance (attractiveness or clothing) as there is with Matías, the text seems to question whether or not Pedro

would have been able to enter had he not been accompanied by his friend. Considering that “Matías era como de la casa” and could therefore “exigir más” (100), a description that casts him as a both well-known and well-paying customer as much as it exemplifies his status as an ideal(ized) model of traditional masculinity, it stands to reason that, accompanied by Matías, Pedro’s appearances (and behavior) were rather insignificant, a suggestion underscored by the fact that Doña Luisa never asks who Pedro is.

As conceptualized in the text, the privilege afforded to men according to social standing recalls what sociologist Raewyn Connell describes in *Masculinities* as the “patriarchal dividend,” a term she defines as “the advantage men in general gain from the overall subordination of women” (79). Connell argues that within “Normative definitions of masculinity” men are confronted with a reality in which many do not “actually meet the normative standards” that emerge from a “hegemonic pattern” (*Masculinities* 79). Nevertheless, although “the number of men rigorously practicing the hegemonic pattern in its entirety may be quite small,” Connell asserts that “the majority of men gain from its hegemony, since they benefit from the patriarchal dividend” (*Masculinities* 79). Although Connell’s formulation of this term refers to a context in which men maintain privilege over women, I argue that it must necessarily also refer to situations in which men hold power over other men. Regarding Pedro and Matías’s entry to the brothel, then, not only do the two men exert power over women by being able to purchase them (for a time) as objects of (masculine) consumption, but their selected/privileged admission into the brothel is itself indicative of their superior (masculine) status and of their privilege over other men who desire similar access. Furthermore, considering that Pedro gains access to the brothel as a result of his connection to Matías, the text casts him as benefiting as a

result of his friend's socioeconomic status. Arguably, then, Matías's model of masculinity, as opposed to the protagonist's, is more closely aligned to a hegemonic notion of masculinity.¹⁰⁶ Thus the brothel scene reveals an economy of gender in which masculinities are structured by a power dynamic that stratifies them, in part, according to class; the greater a man's economic status, the higher his position in the hierarchy. In this way, the brothel functions as a site/institution that makes and remakes "men" in a particular way, favoring (and thus encouraging the performance of) particular masculinities while discarding others. In essence, it is a site that produces, clarifies, and reproduces hegemonic masculinity in addition to the hierarchies within masculinity overall.

The protagonist's experience at the brothel is also significant because of his reluctance to have sex with a woman there, exemplifying his inability to emulate Matías's behavior. Pedro's refusal even seems to catch Doña Luisa's attention as she rhetorically asks him, "¿No quiere usted, de verdad?" (107). It had just turned four o'clock in the morning and Doña Luisa was telling people to leave before the power would be shut off for the night if they did not want to stay over. Inserted into her warning to her customers, Doña Luisa's question to Pedro, then, seems to suggest she was already aware that Pedro would not be staying the night (and in need of the services of one of her employees). Thus, the question

¹⁰⁶ The privilege afforded to Matías as a result of his class is also evident in his brief interaction with the grandmother at the boarding house where Pedro is staying. When Matías stops by to pick up Pedro the day after their visit to the brothel, the grandmother thinks to herself that "tal vez fuera este joven . . . quien arrastraba por malos pasos al investigador" (137). The "malos pasos" to which the grandmother refers arguably recall Pedro and Matías's prior, and rather debauchorous, evening out, which culminated in Pedro's very intoxicated return, as will be explained below. Nonetheless, the grandmother ignores this and decides not to intervene—presumably to try and keep Pedro from leaving—because Matías was so neatly dressed and spoke so well (137).

underscores Doña Luisa's awareness of an apparent divergence between Pedro's and Matías's models of masculinity: while Matías may have helped Pedro's admittance into the brothel, for Doña Luisa, at least, they each exemplified two distinct modes of masculinities. Pedro ignores Doña Luisa and, unlike Matías who was already distracted by one of the women, insists that he and Matías should leave (107). Considering that traditional masculinity is frequently associated in the novel with hyper-virility, by not wanting to stay, Pedro demonstrates not only his inability or unwillingness to take advantage of the situation by finding a prostitute, but, in so doing, he fails to exemplify a behavior culturally interpreted as common for a traditional model of masculinity, which Doña Luisa notices. In other words, the protagonist essentially emasculates himself vis-à-vis Matías's more hegemonically aligned model, as implied, first, by his ease of entrance to the brothel and, now, his interest in staying the night with a woman. Taking advantage of his distracted friend, Pedro steps out and then returns to the boarding house. Walking back, Pedro muses over his decision to leave thinking, "Estoy solo" and "Soy un cobarde" (108), and that rather than leave, he wanted "haber encontrado una mujer, . . . estar en un calor humano" (109). Pedro's fear of being alone and a coward, now that he is alone on the street, betrays not only his dissatisfaction with his inability to seek out a female companion for the evening, but also his realization that he does not or cannot measure up to Matías's masculinity: he is, indeed, on the outside of a hegemonic form of traditional masculinity that he has internalized. By connecting his fear to his perceived failure to perform as a "man," Pedro's thoughts reveal that he believes he is incapable of replicating the standards of a mode of masculinity that he esteems (i.e., Matías's model). As a result, he begins to fear that he will henceforth never be able to fully integrate

himself into society: “Nunca llegaré a saber vivir, siempre me quedaré al margen” (109). The protagonist’s rather melodramatic reaction is due, in part, to the fact that he is extremely intoxicated, which, as we will see below, will have further repercussions, yet perhaps too, at having witnessed the reality to which those who are marginalized from his social class are themselves subjected. However, it is Pedro’s inability to approximate a hegemonic form of masculinity in this particular instance that ultimately results in his marginalization from a space designed to serve men who do, and his fear that he will “always” be marginalized suggests a fear (or realization) that he would never, in fact, be able to live or *be* like Matías and, therefore, would never have complete access to the full range of “patriarchal dividend[s],” to use Connell’s term, afforded to a hegemonic model masculinity. Continuing to reflect on his situation, Pedro casts himself a victim of circumstance, “La culpa no es mía” (110).¹⁰⁷ In essence, Pedro feels emasculated and powerless to effect any changes (quite unlike Cartucho or Muecas who each consciously turned to violence as a means to reinstate their masculinity).

Feeling victimized by circumstance and powerless to react, Pedro arrives to the boarding house to find Dorita asleep in her room and with her door open. As the protagonist approaches her room, the text infuses his fears of victimization and powerlessness into the new scene by noting that “todo está sincronizado, calmo, en la expectativa ciega y sorda de su llegada” (111). The notion that the circumstances surrounding his discovery of Dorita sleeping are “sincronizado” further casts Pedro as lacking control of his own choices, while the characterization of his arrival as anticipated

¹⁰⁷ Pedro’s sense of victimization, here, also anticipates how he will feel about Flora’s ensuing death in the novel’s subsequent scene.

directly implicates someone living in the boarding house as the presumed architect of those circumstances. Indeed, in this instance, Dora left the door open and thus arranged for Pedro to discover her, manipulating him as a way for her family to survive: “La celestina que es celestina para no morir de hambre” (114). As Pérez-Sánchez aptly asserts, “Pedro’s attempt to emulate Matías culminates in the clumsy rape of Dorita” (80). More specifically, the impetus for Pedro’s rape of Dorita stems from the protagonist’s inability to exemplify the standards of a traditional and hyper-virile model of masculinity that he has internalized. Emasculated as much from his failure to act like his friend as from his failure to have sex with a prostitute at Doña Luisa’s brothel, and with his inhibitions significantly altered under the effects of severe intoxication, Pedro, in essence, attempts to reassert (i.e., prove to himself) a more hyper-virile form of masculinity, one that would presumably (re)establish his model as more of an equal to Matías’s. As Pedro moves toward Dorita, the narrator characterizes his actions as an error in judgment by revealing that, despite being intoxicated, the protagonist is fully aware of the class differences that exist between the two and that he believes he would be better suited with a woman of higher social standing: “Él vive en otro mundo en el que no entra una muchacha solamente por ser lánguida y jugosa. Ha elegido un camino más difícil a cuyo extremo está otra clase de mujer” (113). Pedro imagines himself in a world in which he exemplifies his internalized conceptualization of traditional masculinity, which would require, of course, that he copulate with a woman who is of his same (or perhaps greater) social class. For Pedro, such a woman would not allow this particular situation to come to fruition (i.e., by leaving her bedroom door open), whereby it is revealed that he blames Dorita, at least in part, for his current predicament, at the same time that he casts her

model as undesirable vis-à-vis his internalized model of masculinity. Critical of Dorita's open door, the model he prefers, of course, would correspond to a model of womanhood demanded by a traditional gender paradigm: a virgin. As Pedro approaches a presumably sleeping Dorita, the text itself seems to offer one final warning that he was about to make a mistake: "No debe caer en esta flor entreabierto como una mosca y pringarse las patitas" (113). Through the evocation of the term "flor," the text conflates Dorita with Muecas's daughter, whom Pedro will visit in the following scene, which I address below. In addition, the characterization of Dorita as a "flor entreabierto" further problematizes what for Pedro is her already questionable status as a virgin (and thus her morality), while the notion that he would dirty his feet ("pringarse las patitas") were he to continue reiterates the class differences between them and, therefore, the presumed incompatibility of her gender model with the requirements demanded by his traditional conceptualization of gender. Nevertheless, the chemically, and now sexually, intoxicated protagonist lies down on top of Dorita. Presumably unaware that she, too, actively participated in her grandmother's plan and was actually awake at the time, "siempre vigilante, aun en la hora de la violación" (113), Pedro initiates sexual intercourse with an individual he believes was asleep. Of course, Dorita awakes from Pedro lying down on top of her, and her response, "¿Eres tú...? ¡Cariño!" (113), should not necessarily undermine the fact that Pedro did not seek her consent before initiating coitus. Furthermore, as the narrator reveals, it was a response given "Tras su estremecimiento" (113), which suggests that, at least in part, she was nervous about what was about to transpire. By committing this act of violence against Dorita, Pedro was, in effect, attempting to reestablish his proximity to a hegemonic model of masculinity. However, Dorita was not a prostitute and the act of

coitus was not taking place at a brothel, a space specifically constructed and operated that allows for men to effectively assert their masculinity and sexuality, via prearranged terms. As such, by having sex with Dorita, Pedro was from a traditional view of gender relations setting himself up to be required to commit to her. Well aware of Pedro's traditional views of masculinity, the grandmother took advantage of the fact that Pedro would feel guilty and therefore be quite likely to make a (presumed marital) commitment to Dorita, thereby securing the financial well-being of her family.

Shortly after Pedro returns to his room at the boarding house, Muecas arrives to ask him to help his unconscious daughter and the two promptly leave for Muecas's shanty. Through the act of vaginal penetration, then, the conflation of Dorita and Flora becomes even greater considering that Pedro inserts a sharp surgical instrument into Flora's uterus in an unsuccessful attempt to repair the damage that had just been caused to her by her recently failed abortion. Pedro's use of the surgical instrument causes him to recall sexually violating Dorita in which he characterizes himself as a murderer still holding a blood-stained knife: "Como el asesino con su cuchillo del que caen gotas de sangre" (116). Here, the protagonist expresses his guilt for having had intercourse with *Dorita*, for he was aware that Flora was already dead as he later admits to Ricarda and Muecas, "Cuando llegué, ya estaba muerta" (131). Of course, Pedro's vaginal penetration of Flora (via medical instrument) must be understood as a response to a particular power dynamic to which he accedes: as a doctor and middle-class male, Pedro should be aware that Muecas and the others expected him to know what to do to help Flora. Pedro is staged, then, as giving in to that expectation, as "performing" what is expected of him knowing that she is already dead. With respect to Dorita, the sentence for his rape would

be none other than committing himself to her, which is, again, what Dorita's grandmother had been planning the entire time. The protagonist, however, still intoxicated from his prior night out drinking with Matías, continues to ramble on about his actions and his thoughts notably shift from those of guilt to blame as he finally accepts that he fell into the grandmother's trap (much like a lab rat): "Yo también, puesto en celo, calentado pródigamente como las ratonas del Muecas, acariciado de putas, mimado de viejas" (117). Curiously, the protagonist's admission that he was "calentado," which implies that he was encouraged to be sexually aroused, reveals that the grandmother assumed he would respond the way he did. In other words, she knew he aspired to emulate a traditional model of masculinity, which within this cultural context carries the assumption that he would have an uncontrollable sexual appetite and therefore be prone to act on seeing Dorita's open bedroom door. However, by focusing on the fact that he was set-up by women, the protagonist not only elides responsibility for his actions, but, in so doing, he implicitly assigns the blame for Dorita's rape to the grandmother as well as to Dorita herself, thereby exemplifying his propensity to view himself as a victim of circumstance. I agree, then, with Pérez-Sánchez who asserts that the protagonist "transfers the blame for the brutal misogyny of his actions onto the abjection of a devouring femininity, here constructed as a female hunger who subtly sets a trap for the victimized male prey" (81). However, the matter of the protagonist's victimization by women in this instance must be further examined. The protagonist, after all, was well aware that he expected and wanted to have a (sexual) relationship with a woman more appropriately suited to his social standing, as I mentioned above, and he knew that he was not in love with Dorita, "Sabe que no es amor" (112). Although he was inebriated, the text reveals that he was conscious

of his actions, an assertion also supported by the characterization of his hands touching Dorita's body as "dudadoras" (113). By blaming Dorita and her grandmother, the protagonist certainly exudes a misogynist attitude, but the danger with characterizing him simply as a self-described victim of their trap, when the text seems to suggest otherwise, is that it attributes an additional misogynist tone to the scene that is otherwise not supported by the narrative. Pérez-Sánchez, for example, asserts that *Tiempo de silencio* does, in fact, "reinscribe misogyny" (64). However, rather than view Pedro as a victim of women's schemes, I believe the text characterizes him as a victim of his own thinking as he simply reacts (rather unconsciously) to his inability to exude a particular mode of masculinity. Dorita and her family were, in essence, interpolating Pedro, calling on him to play a traditional model of masculinity that, as a result of this model of masculinity's view of a masculine honor-code, would require him to commit to Dorita. However, Pedro, too, operated with a strong concept of what ideal masculinity meant for him, which would have allowed for him to have sex with a prostitute, but would presumably also require that he make a relationship commitment before having sex with someone of his own social class. Pedro seems to unhappily resign himself to comply with the family's wishes, a feeling that is notable in a subsequent scene in which Pedro tries to get an evening away from the boarding house when Matías stops to visit. Responding to Dorita's protest, Pedro replies, "¡Cállate, Dora!" (260). In a sense, through Pedro's desire and inability to portray Matías's model of masculinity and his apparent need to commit to Dorita to maintain the perception that he does, indeed, follow a traditional model of masculinity, the text seems to frame hegemonic masculinity as a model to emulate, yet one that is essentially a trap. Thus, his two greatest mistakes (raping Dorita and

attempting to help Muecas's daughter, Flora, when he was not trained to do so and when he knew he was operating on her cadaver) occur when he attempts to represent himself according to a masculine model with a status higher than his own (i.e., Matías and the institute's director), and, in both instances, while under the influence of alcohol.¹⁰⁸ Finally, considering that the lower classes derive their dominance, that is, reinstate their masculinity through physical violence, as we have seen above, and that the upper class, as exemplified through Matías, does so, in part, from money, Pedro's anger as much at Dorita as with himself for raping her arguably points to an anger for having succumbed to a lower-class form of masculine dominance.

Hegemonic Masculinity: Goya's *El aquelarre*

The second scene in which the protagonist demonstrates an inability to adapt to Matías's masculine model occurs when Matías introduces Pedro to his mother at their home. As Pedro tries to make himself comfortable, the text emphasizes his awkwardness, thereby suggesting his unfamiliarity with the communicative protocols associated with members of the upper class. Two moments, in particular, stand out as notable examples of Pedro's awkward behavior and each occurs when he is at a point of contact with a member of the upper class, Matías's mother. As we will see, the two instances call into question his ability to properly adapt to upper-class contexts as a man. The first occurs when his friend's mother extends her hand to the protagonist. Pedro, however, does not

¹⁰⁸ It is worth pointing out that when Matías arrives to pick up Pedro the following day, Matías enters the protagonist's room and finds him passed out on "las sábanas manchadas de vómito vinoso" (138). In other words, not only was Pedro drunk when he raped Dora, but he was equally intoxicated when he attempted to perform surgery on Flora in Muecas's shanty.

know “si era mejor besar aquella mano descarnada o simplemente insinuar con la boca el simulacro procurando no hacer ruido hidroaéreo alguno” (147). Here, the use of the term “ruido hidroaéreo” indicates that the protagonist was concerned about embarrassing himself as much by making a kissing-noise with his lips as by choosing a reply that would lead either Matías or his mother to laugh at him.¹⁰⁹ In other words, not only is the protagonist unfamiliar with the protocol by which an upper-class man should greet an upper-class woman, but his preoccupation with embarrassment in this situation indicates that he is anxious about his behavior, about portraying himself in manner that would overtly reveal his subordinate (economic) status even when this status was already obvious to those present. The second example takes place after he and his friend’s mother begin to chat. As Matías’s mother catches Pedro staring at her, the protagonist becomes even more nervous and he responds by sitting down on a cushion where, as the narrator notes, “no debía haberse sentado,” before accidentally dropping his lit cigarette to the floor: “se le cayó el pitillo encendido sobre la rodilla, lo persiguió con gestos torpes, tiró la ceniza al suelo, pisó el cigarillo sobre la alfombra. Luego, se la quedó mirando” (149). Through this series of actions (dropping the cigarette, fumbling as he tries to catch it, throwing the ashes on the floor, and stomping on the cigarette after it fell onto a rug) the protagonist is framed as behaving both awkwardly and embarrassed considering that he attempted to hide the cigarette by keeping it covered with his foot. Here, the text builds

¹⁰⁹ Noting that in *Tiempo de silencio* Martín-Santos used a wide variety of vocabulary, employing “argot, lenguaje coloquial y familiar, tecnicismos, palabras compuestas, neologismos, españolización de voces extranjeras, perífrasis, litotes, transposición de nombres, etc.” (343-44), in his glossary of terms used in the novel, Juan Luis Suárez Granda characterizes “hidroaéreos” as “ventosidades que provocan hilaridad” (365).

Pedro's gender model as clumsy and anxious, as it is surprising that he did not simply excuse himself for the mishap, pick up the cigarette and place it in an ashtray.

Pedro's actions suggest, then, that he felt rather out of place, that is, that he did not belong in the same social group as Matías's family. Two conclusions can be made, then, from the text's characterization of the protagonist as one who is unaware of the communicative protocols of the upper class and as one who is socially awkward in this context: first, despite his desire to fit in and essentially pass as Matías's equal, the protagonist is incapable of doing so; second, the text therefore once again emphasizes the notion that exemplifying or *being* a particular identity requires that one know how to accurately perform a set of behaviors that are both expected and coded as appropriate by members of this particular identity.

The aforementioned scene is also significant because it is intended to be juxtaposed against his similarly awkward introduction and interaction with Muecas and Muecas's family. This juxtaposition is evident, in part, through the contrast between the physical description of Matías's mother, her slenderness, implied by her "mano descarnada" (147), and that of Ricarda, Muecas's wife, who has "un grueso cuerpo . . . casi redondo" (59). There is also a notable contrast between the description of Muecas's shanty, located between "montones de estiércol" (56) and the one given of Matías's home, which is described as spacious and "olía a un ozonopino perfeccionado" (144). Furthermore, whereas in the interior of Muecas's shanty Pedro finds "una serie de objetos heteróclitos que [Muecas] debía haber logrado extraer . . . del montón de basura" (56), as well as an absence of any formal furniture, Matías's home with its elevator, servants, open spaces and leather-covered chairs was quite luxurious (144-46). The two scenes are

also implicitly juxtaposed considering the drink provided to Pedro in each space. For example, while Muecas has his daughter bring Pedro a “limonada” (57) made from water and a small piece of squeezed lemon (58), one of the servants at Matías’s home provides Pedro with a drink served with ice in a glass made from an “excelente calidad de cristal” (146). By juxtaposing these two scenes and reiterating, here, the power dynamics that characterized Pedro’s introduction to Muecas, the text emphasizes the pervasiveness of a hierarchical structuring of social relations according to class. So, although Pedro’s middle-class (or professional-class) status affords him membership in Madrid’s “auténtica civilización” and through his friendship with Matías he is provided access to otherwise restricted locations/events, the protagonist is not exempt from the hierarchical ordering of masculinities when gender identity is concurrently marked by one’s socioeconomic standing, a norm also evident in the shanties as discussed in the previous section.

The image of Pedro and Matías drinking together merits further analysis considering that drinking seems to be an activity the two often do when they are together (the café, the brothel, at Matías’s home, and, as we will see below, at a literary conference the following day). With respect to the protagonist, Matías is a rather intoxicating figure: not only does their time together lead to Pedro’s physical intoxication, but by desiring to emulate Matías’s mode of masculinity, Pedro is similarly intoxicated by Matías’s masculinity. He desires to be more like Matías, that is, to be able to have access to the spaces and activities that are available to Matías as a kind of benefit enjoyed by his particular model of masculinity. Pedro’s desire to represent his friend’s model is strong enough that it effects a behavioral change, one that the text has already

exemplified through his sexual violation of Dorita. In essence, Pedro is attracted to the benefits afforded to his friend's masculine model to the point that his ability to make ethically sound judgments is impaired by the presumed power and privileges that he sees made available to his friend. Thus the text criticizes both the model (i.e., a hegemonically aligned model of masculinity) and the anxiety/drive to emulate it. The notion of intoxication associated with the protagonist's desire to represent or exemplify a particular identity anticipates a theme present in the subsequent scene in which Matías takes Pedro to his room to show him a reproduction that he has of Francisco de Goya's *El aquelarre* (1798). A large he-goat occupies the center space of the painting. Several women of various ages are seated around him and appear to be offering (their) fetuses to him as sacrifices while several bat-like creatures can be seen flying above. Implicit in this image is the idea that the he-goat has cast a spell on those who look upon him.¹¹⁰ The theme of witchcraft, then, associates *El aquelarre* with the notion of intoxication, which the text has already linked to both Pedro and Matías. The conflation of witchcraft with intoxication is further evident in the description given of the painting by the narrator: "El gran macho cabrío en el aquelarre, rodeado de sus mujeres embobadas, las recibía con un gesto altivo, con la enhiesta cabeza dominando no sólo a cada una de las mujeres tiradas por el suelo, sino también a cuantos inermes espectadores se atrevieran a fijar en el cuadro su mirada" (150).¹¹¹ Thus, although Matías has been cast as a kind of intoxicating

¹¹⁰ As noted by the Museo Lázaro Galdiano, where the piece is located, *El aquelarre* is one of six paintings that Goya created for the Duke and Duchess of Osuna, all of which present themes of death and witchcraft (Goya).

¹¹¹ Indeed, as Pérez-Sánchez rightly asserts, "at a basic level, the painting connects with, and summarizes, the general plot lines of the novel" (77). Pérez-Sánchez notes, for example, that "The witches in the painting are readily associated with the three women in

influence of hegemonic masculinity over the protagonist like the he-goat, both men now standing in front of the reproduction hanging on Matías's bedroom wall are implicated by the narrator as under the control of the he-goat's spell. What, then, does Goya's he-goat, a figure described by the narrator as "el gran macho, el gran buco, . . . el capro hispánico bien desarrollado" (151), represent? Both Marcia Welles (155) and Pérez-Sánchez (77) associate the image of the he-goat to the Spanish philosopher José Ortega y Gasset, who is parodied in the novel's following scene. Pérez-Sánchez also proposes that a "more radical reading of the he-goat suggests an association with the *über* father of the nation—Franco," leading her to conclude that "it is quite audacious for Martín-Santos to suggest that the dictator-*buco* would be simultaneously the great male, hypersexualized, capable of penetrating everybody" (78, italics original).¹¹² However, I believe an even richer meaning can be teased out from Pérez-Sánchez's characterization of the he-goat as an "*über* father of the nation." Implicit in the conceptualization of the he-goat as a dictator and father (of a nation) is the notion that the he-goat serves as a kind of originating image of masculinity in a genealogy of masculine identities, functioning, in effect, as a seemingly *original* mode of masculinity affecting and shaping the (masculine) identities to which it is connected. Welles's assertion that in both the Goya painting as well as Martín-Santos's novel "the overt tale is a masculine story of authority—its themes are

the *pensión*" while the three babies hanging from a spear or pole in the painting "function as a reminder of Florita's botched abortion" (77). The women's association with witchcraft comes, of course, from the narrator's prior characterization of them as "las tres parcas" (48).

¹¹² Given the absence of any reference to Matías's own father, one could also ask whether or not the he-goat might similarly serve as a paternal symbol, a kind of surrogate father for Matías. And, considering the authority bestowed on and commanded by the he-goat, one might similarly entertain the idea of the association of Matías's father with Franco himself.

history, power, and politics” (154) supports this interpretation, though I believe the notion of masculinity/ies must be nuanced further. I propose, then, that the he-goat functions as a metaphor for hegemonic masculinity. Indeed, despite the apparent potency of its power, hegemonic masculinity is, much like the image of the he-goat, merely a fantasy, a phantasmagoric mode of masculinity which, nonetheless, intoxicates and intimidates both men and women alike. The power dynamics that characterize hegemonic masculinity (i.e., processes by which men and women are subordinated/marginalized) can be inferred in the text’s description of the painting in which the narrator calls attention to the potency of the he-goat’s influence by associating his horns to a dominating, phallic masculine power, “el cuerno no es cuerno ominoso sino signo de glorioso dominio fálico,” and highlighting the fact that having two horns serves only to underscore that potency, “tener dos cuernos no es sino reduplicación de la potencia” (151). Characterized as “phallic,” the he-goats power/authority is framed, in part, as sexual and, indeed, recalls Pedro’s rape of Dorita, as well as his subsequent attempt to help Flora (here, with Pedro’s surgical instrument symbolizing the he-goat’s horn, and the scene in which Cartucho simultaneously caresses both penis and knife). In so doing, the text emphasizes an apparent commonality between Cartucho’s and Pedro’s models of masculinity: in both instances, the male sex organ is associated with an instrument of violence, and in both cases the instrument/penis is the means by which each emasculated man, despite pertaining to distinct social classes, tries to reassert his masculinity. The text then highlights how the he-goat is not only surrounded by the women under his control, but also by “los murciélagos” that “descienden a posarse sobre los mismos cuernos que son motivo de fascinación” (151). Here, the image of the women under his control recalls

Dorita and her grandmother's understanding and reliance on a traditional conceptualization of masculinity in their attempt to trick Pedro into marrying Dorita, while the bats' fascination with the he-goat's horns brings to mind Pedro's attraction to Matías's model of masculinity. As symbols readily associated with evil and witchcraft, much like the he-goat himself, I suggest, then, interpreting the bats as a metaphor for subordinate masculinities, masculinities that are allured by the (hegemonic) notion of the he-goat's "glorioso dominio fálico" (151), one that results as much from his ability to threaten as to reward. Of course, suggesting this reading as a potential subtext of Goya's painting in Martín-Santos's novel carries with it the potential to characterize masculinity itself, and particularly the notion of hegemonic masculinity, as a rather diabolical mode of gender. As I will address in the chapter conclusion, this association is particularly relevant in light of the negative effects attributed to the way in which hegemonic masculinity operates on the gender identities of both men and women in the novel.

The Impossibility of Ascending Gender Hierarchies

The third and final scene exemplifying the protagonist's inability to replicate his friend's model of masculinity occurs when Pedro accompanies his friend to a lecture given by a prominent Spanish philosopher. Whereas the first scene in the brothel and subsequent misogynist violence that I discussed above demonstrates the protagonist's desire to emulate his friend's gender model, and the second scene connects both Pedro and Matías to the notion of hegemonic masculinity (in part, through the notion of intoxication), here, I focus on the way in which the text emphasizes the impossibility that Pedro would ever be able to accurately portray his friend's mode of gender. In other

words, the text makes clear that the protagonist lacks the capacity to do so as a result of his presumed inferior socioeconomic status. Furthermore, the scene is significant because it reiterates the power dynamics, particularly the stratification of society, already exemplified in the text. It begins by calling attention to the segregated organization of society into “una esfera inferior, una esfera media y una esfera superior” (154). In what reads as a play on Dante’s *Inferno*, the “inferior” or lower sphere is notably characterized as a place populated by those associated with “el reino del pecado, del mal, de lo protervo, de lo condenado a largas y bien merecidas penalidades, junto con lo térreamente vital, lo genesíacamente engendrante, lo antes-de-ser-castigado voluptuosamente gozador” (155). Indeed, described as a place of evil containing those who deserve to be punished, the inferior sphere recalls prior descriptions of the inhabitants of the slums. Furthermore, like the shantytown, the occupants of the lower sphere appear to be cut off from and oblivious to the participants of the lecture, despite being in the same building, that Pedro and Matías attend as there is no obvious manner to travers from the lower to middle or upper spheres, “ninguna concomitancia ni relación (aparente) se descubría” (155). The parenthetical use of the word “aparente” bears further comment because, although the lowest sphere may appear to be disconnected from the other two, it is nonetheless part of the same organization (the building), one that is stratified according to the three spheres, and therefore very much a part of it. Indeed, its very existence arguably gives meaning to the other two in that the both the middle and upper spheres retain a position of legitimation precisely through the illusion that the lowest sphere is somehow illegitimate. That is, as long as the lowest sphere is identified as illegitimate, it will always serve as the constitutive other of the upper realms. As we

have seen, a similar dialectic exists between the shantytowns and Madrid itself considering the characterization of the underclass as individuals who have been rejected from society, as mentioned previously. Given the lower sphere's association with the underclass, the description of this sphere also replicates a certain racialization of the poor. For example, commenting on the fact that the individuals in the lower sphere were oblivious to events in the other spheres, the text describes them in corporal terms as a "turba sudadora" that "se estremecía ya girando, ya contoneándose al son de un chunchún de pretendido estirpe afrocubana" (155). Here, again, the lowest members of a given society are associated with blackness and/or Africanness, recalling the prior description of the shanty inhabitants as a ghostly and racialized "turba" (29-30). In contrast, the characterization of the highest sphere as something completely "virtual o alegórica hasta el momento preciso en que el Maestro ocupara su docente picota y el acto diera así comienzo" (156) is itself reminiscent of hegemonic masculinity as well as the he-goat: both are, indeed, "virtual or allegorical" images. Considering that the speaker is linked to the image of the he-goat through his association with Ortega y Gasset, the description of the speaker's power is similarly apt to describe an aspect of hegemonic masculinity. This virtual and overdetermined mode of masculinity only becomes *real* in the moment that an act, itself an operation of exclusion, is exercised as a means to ground the identity of a hegemonic model and, according to the text, there is complicity between the top sphere and the he-goat: both come into being at once, each dependent on the other in what appears as a self-constitutive act. Similarly, this virtual masculine form ultimately relies

on the complicity of a sufficient number of people in order for its position of power to be secure.¹¹³

After emphasizing the stratification of society, the narrative again returns to Pedro and his relationship with Matías; in so doing, the text prefaces their interaction by emphasizing the rigidly structured boundaries that mark society's organization and draws attention again to both the disparity in their two spheres (upper and middle class) and Pedro's desire to occupy a "higher sphere." Pedro begins to read the stratification and otherness through Matías's gestures in this new environment, that is, precisely through the person that he has been using as a model of desirable masculinity. Disturbingly, he notices that Matías, accompanied by a woman, completely ignores him: "le detuvo la mirada pétrea de su amigo" (164). Matías's behavior is so unexpected that the protagonist begins to feel as though he has never known his friend, until finally Matías winks at him to let him know that he was simply *acting* as a means to impress a woman (165). Matías's act, however, was actually his performing a certain masculinity in an attempt to disassociate himself from Pedro, that is, disassociate from a lower sphere than his own. Furthermore, despite the wink, Matías was "tan diferenciado en sus ademanes" (165) that the protagonist feels out of place in the company of his friend's peers. Indeed, following this focus on gestures and attitudes, the narrator suggests that Pedro "Hubo de confesarse que la comezón que sentía no era otra cosa sino la misma envidia" (165). It seems that Pedro wanted to *be* Matías: to speak and act like him and, thus, be able to enjoy the

¹¹³ Nonetheless, there are examples of women who challenge or rebel against it (Flora's sister, for example, attempts to accuse her father although is silenced before she can do so; Ricarda ultimately confesses to the police that her husband was actually the man responsible for Flora's rape/pregnancy and subsequent death).

presumed (social) benefits now available (such as meeting a beautiful woman, as demonstrated by Matías before him). That Pedro felt uneasy and envious of his friend also suggests that he felt he lacked something and if he could understand what was missing, he would then be able to adapt his gender performance so that it more closely coincided with Matías's example. As the narrator describes the protagonist's situation, a certain ambivalence is expressed regarding the possibility of whether or not Pedro could actually adapt his friend's model of gender:

Todo aquel mundo donde las palabras alcanzan una significación que él no posee (pero podría llegar a poseer) y donde los gestos alcanzan su belleza en una gama que para él permanece invisible (pero que podría llegar algún día a ver, curado de su daltonismo inconfesable) constituye un reducto de seres de otra especie que hacia él se muestran benévolos y complacientes y que le ayudarían a ir subiendo los peldaños de una escalera muy larga pero no insalvable. (165-66)

Certainly, the idea that the protagonist was living in a world in which he might come to decipher (perhaps through the notion of hard work implicit in the repetition of “podría llegar a...”) and accurately emulate the linguistic and bodily codes (i.e., the behavior) of his friend's mode of masculinity is pleasing for it allows the protagonist hope, particularly considering Matías's apparent reluctance to associate with Pedro at the conference. However, by characterizing Pedro as colorblind, a condition for which there is no known remedy, and categorizing his friend as an entirely different species, the narrator all but eliminates any possibility for Pedro to truly ascend the socioeconomic “escalera” (166). The attribution of colorblindness to the protagonist implies that he was not just oblivious to but also incapable of comprehending things for what they are. The protagonist's fear of being left out, of being unable to interpret the signs and language before him, recalls his prior fear at the brothel of being a coward; in both instances,

Pedro's emotional responses, particularly the parentheticals in this quote, can be summarized as an anxiety concerned with being marginalized, in part, from the upper class. That is, while the quote above indicates a certain amount of hope that the upper sphere would present themselves as "benevolent and accommodating" (i.e., help Pedro ascend), there is actually no evidence to support this. In fact, given Matías's reluctance to include Pedro, now, there is evidence to the contrary. In essence, Pedro is afraid he will not be able to portray himself according to a hegemonic notion of masculinity, one that he sees exemplified in great measure by his friend and, although to a lesser extent, his director at the institute. As a result, he fears he will not be able to fully integrate himself into society/Madrid, which would lead to his marginalization from and by society. The narrator then asks if he "¿ . . . desprecia este otro modo de vivir porque realmente es despreciable o porque no es capaz de acercarse lo suficiente para participar?" (166). Here, again, the implication is that Pedro lacks the capacity to emulate a hegemonically aligned model of masculinity "sufficiently close enough" that would result in being able to access the benefits entitled to that particular model (and class). Thus, participation requires that one's performance be demonstrably accurate. The latter of these two options is posited as the likely answer considering the protagonist's reaction to not having chosen a sexual partner at the brothel and, here, being largely dismissed by his friend. However, the above comment also critiques the upper sphere, which would clearly not admit Pedro (or anyone else) into its realm out of a sense of "benevolence." Toward the end of the scene, Matías, looking "muy nervioso," finds Pedro to tell him that someone is asking for him at the lecture (168). Although it is not explicitly stated, the two immediately return to the brothel where Matías instructs Pedro to hide from the police who are implicating him

in Flora's death. A short time later, Pedro is arrested by Similiano, a police officer that locates Pedro after Cartucho, who, desiring revenge for Flora's death, had followed Pedro and Matías to the brothel and informed the police officer of the protagonist's whereabouts. While Matías now attempts to help his friend (although the logic underlying the idea that Pedro should hide from the police seems highly questionable in this instance), the protagonist's own prior unethical behavior in the shanty now returns to impede his access to society altogether through the threat of incarceration. In this way, Pedro's decision to operate on someone he knew was already deceased can be understood as a self-sabotaging act, one prompted by a desire to participate in masculinity's higher realms (in this instance, to be more like his director) yet it is an act that will, in fact, preclude him from that realm of hegemonic masculinity and lead him to be further emasculated, as I address below.

Matías leaves Pedro at the brothel to find Amador after Pedro tells him that Amador would be able to clear his name. Upon finding him, he discovers Amador is reluctant to help, fearing that he, too, will be implicated in Flora's abortion (187). Convincing Amador to return with him to the brothel, Matías seems to be genuinely concerned for his friend. However, on his way back to see Pedro, Matías reflects on Pedro's newly forming relationship with Dora, which problematizes his motives for befriending Pedro: "Comprensión femenina, asimilación, digestión del infeliz varón en el seno pitónico. Osado el que penetra en la carne femenina, ¿cómo podrá permanecer entero tras la cópula? Vagina dentata, castración afectiva, emasculación posesiva, mío, mío, tú eres mío, ¿quién quiere quitármelo? Ajjj....Pero qué guapa, un bombón" (192). Although he initially criticizes Dora, suggesting that she has castrated Pedro and blaming

her for consuming (the body as much as the attention of) his friend, Matías becomes distracted from helping Pedro as his attention shifts to a woman he sees, emphasizing his frivolity and questioning the depth and genuineness of his friendship. Much like the lack of benevolence of the upper sphere, Matías is here characterized as easily distracted, and lacking a desire or genuine interest in helping his friend.

Matías's characterization of the protagonist as castrated as well as his questioning of Pedro's purity ("¿cómo podrá permanecer entero tras la cópula?") also bear further comment. Within a traditional gender paradigm, one expects such a question to be posed regarding ideal femininity which is generally contingent upon a woman's (assumed) virginity. Here, it is a man who becomes impure because he has had sex with a woman. Through the notion of castration, Matías frames the protagonist's now impure and unwholesome state as the result of being emasculated, indeed, cast further away from his own more hegemonically aligned gender model. On the one hand, Matías's anger toward Dora could be explained by the fact that she belongs to a lower class than Pedro. One wonders if he would have had the same reaction had Dora come from a higher social class, which could have facilitated Pedro's own class ascension. On the other, considering Matías's possessiveness of his friend, "mío, mío, tú eres mío," his anger seems due, at least in part, to the implication that, now committed to Dora, Pedro's carousing days with Matías are somewhat over (i.e., Matías has lost his companion in debauchery). A few scholars have noted that by blaming Dora for castrating and attempting to "own" Pedro, Matías exudes an even greater misogynist attitude already present in his character, leading them to characterize the novel itself as rather misogynist in nature. For example, commenting on the aforementioned scene, Welles concludes that

“The female, not the male, has proven the effective agent of castration” (163). Expanding this view to include that of the novel, Pérez-Sánchez asserts that Martín-Santos’s text ultimately characterizes “Spain as a *castrating mother* that must be killed” (85, emphasis added). Similarly, Elizabeth Scarlett suggests that “Just as [Pedro] was continually swallowed up by Madrid and other more specific spatial constructions in the novel, in the conclusion he is expelled or perhaps even excreted from the *monstrous maternal body*” (163, emphasis added).¹¹⁴ While Pérez-Sánchez, Scarlett and Welles offer interesting and compelling readings of Martín-Santos’s novel, considering my reading of masculinity and my interpretation of the function of the Goya painting in the narrative, the notion of the text’s misogyny must be reconsidered. Does the text really blame the protagonist’s emasculation, in particular, and male castration, in general, on women? In this instance, while Matías certainly blames Dora for taking Pedro away from him and despite the fact that Pedro will refer to himself as “castrado” (284) in the novel’s closing scene, it must be restated that the text reveals the protagonist as having only himself to blame for his own castration. That is, I agree that he chooses to portray himself with a particular mode of masculinity that leads to his drinking with his friend to the point of losing, as the text presents it, his ability to make ethically sound judgments, and this, in turn, leads to what is termed his “castration.” Thus, although the protagonist is feminized through his

¹¹⁴ Welles even goes so far as to assert that “Martín-Santos conceptualize[s] woman as a malefic force that undermines the rational, civilizing powers of man; they feel threatened by her and fear her power” (168). However, this does not seem to take into consideration the function of the Goya painting, which casts women as under the power of the he-goat’s spell (i.e., under the influence of the normalizing pressures of a notion of hegomic masculinity). Furthermore, one might consider the character Ricarda as a counter example. Although Ricarda initially blames Pedro for her daughter’s death, she eventually exonerates the protagonist and the novel gives Ricarda tremendous ethical weight.

metaphorical castration, which I will address below, I suggest that the text foregrounds men themselves, driven by the power and force of a hegemonic notion of masculinity, not only as the agents of their own demise, but also as agents of the oppression and (sexual) exploitation of women. This argument can further be read in the narrator's reaction to Pedro's thoughts when he is held under police custody:

Acerquémonos un poco más al fenómeno e intentemos sentir en nuestra propia carne —que es igual que la de él— lo que este hombre siente cuando . . . adivina que su cuerpo va a ser penetrado por el cuerno y que la gran masa de sus semejantes, igualmente morenos y dollicocéfalos, exige que el cuerno entre y que él quede, ante sus ojos, convertido en lo que desean ardientemente que sea: un pelele relleno de trapos rojos. (217)

By taking on a more active role through the evocation of the imperative (“Acerquémonos”), the narrator directly addresses the reader before connecting the protagonist to both reader, through the notion of “carne,” and Spaniards themselves, implied by the notion of family or kinship (i.e., Pedro's “semejantes”) (217). Thus, the feminization of the protagonist implicit in the image of the horn that will penetrate his body, an image characterizing a receptive and, therefore, *feminine* coded sexual role is at once a feminization of Spaniards and the implied reader.¹¹⁵ Considering the horn's association with the he-goat, and that the horn is itself a symbol of phallogocentric power, the text arguably frames not women but the notion of hegemonic masculinity, implicit in the image of the he-goat, as the ultimate agent and mechanism of his punishment, and that of all men and women. Indeed, the threat of the he-goat's horn, that

¹¹⁵ Of course, by connecting the reader to the protagonist, the narrative suggests a concurrent association (and assumption of) his gender. In this way, the text reveals a masculine conceptualization of nationhood, although it is a nation in which men are controlled by the continuous presence and threat represented by the he-goat's horn (i.e., the power of punishment).

is, the power of hegemonic masculinity, is that it is a power that penetrates all and turns all into dehumanized puppets that perform according to its own logic. As a result, metaphorically castrated men therefore seek to reinstate their masculinity in the image of the he-goat by transforming themselves into the perpetrators of phallogocentric violence. Thus, rather than view women as agents of castration, women and women's bodies are, with alarming frequency and severity, the object of an aggression directly associated to a hegemonic masculinity. Dora is raped by Pedro, in part, because he is trying to adapt his masculinity to match his friend's model; Flora is raped by her father, who has also repeatedly beaten (238) and raped (240) Ricarda; the grandmother's becomes infertile after her husband transfers to her a sexually transmitted infection (20). Furthermore, men, too, are seen objects that are acted upon by others under the spell of hegemonic masculinity (Pedro, as we have seen, is interpolated by those who wish him to perform a particular masculinity in order to suit their own desires), thereby recalling the rather diabolical characterization of masculinity implicit in the image of the he-goat.

Finally, during the protagonist's temporary incarceration, his guard, Similiano, a figure representing a viewpoint aligned with that of the Francoist government, tells him that "El castigo es el más perfecto consuelo para la culpa y su único posible remedio y corolario" (237). Given that Pedro is eventually released from police custody and that he is cleared of any legal wrong-doing, the policeman's remark foretells the likelihood that Pedro would yet be punished somehow by the system (social, political, economic, etc.). The policeman's words are similarly applicable to the inhabitants of Madrid's shantytowns, as characterized in the novel, who are doubly vilified: first, for being poor; second, for being considered delegitimized citizens, a characterization that itself results

from the state of being impoverished. Indeed, despite his release, Pedro is punished: first, by the director of the research institute who dismisses him for having performed “una actividad para la que no está preparado e incluso ni siquiera autorizado” (250), and, second, by Cartucho who stabs and kills Dora when the two become separated at a summer movie (276). Thus, not only has the protagonist failed to ascend a masculine hierarchy, but as a result of his dismissal from work and Cartucho’s revenge killing of Dora, he is effectively further emasculated, cast further down the hierarchy and, as we shall see, cast out from society itself as he must leave Madrid. Conversely, by killing Dora, Cartucho has, in effect, reinstated his masculinity from his own conceptualization of traditional gender roles. However, while he may have the ability to cross from slums to “la auténtica civilización,” his social class proscribes him from remaining, whereby he is thus always already constituted as somehow emasculated.

Unemployed and released from his commitment to Dora by Cartucho’s revenge killing, Pedro boards a train bound for an unknown destination outside of the city. Reflecting on what the text represents clearly as a defeat, he thinks: “Es cómodo ser eunuco, es tranquilo, estar desprovisto de testículos, es agradable a pesar de estar castrado tomar el aire y el sol mientras uno se amojama en silencio” (284). Given that the protagonist admits that he feels he has been defeated, that he feels emasculated, I agree with Pérez-Sánchez’s assessment that the novel “ultimately reinforces the victim status of its male protagonist” (85). However, in light of my analysis of the function of Goya’s *El aquelarre*, and that the protagonist committed two significant mistakes (raping Dora and operating on Flora), I propose that Pedro is indeed cast as a victim, but only in so much as he is a victim of his own actions, themselves motivated by his desire to embody a

model of masculinity that more significantly benefits from the power available to men associated with a hegemonic model of masculinity. Furthermore, Pedro is portrayed as part of a wider economy of gender that requires the constant (re)production of that hegemonic model of masculinity, a system that, as implied by the phallogentric power of the he-goat's horns, penetrates all and, at times, with a corrupting effect. Thus, Pedro sets aside his own ethics to follow through on his desire to embody hegemonic masculinity and therefore reap its rewards.

Últimas tardes con Teresa: the xarnego as Barcelona's constitutive other

In my analysis of *Últimas tardes con Teresa*, I will demonstrate that while the protagonist's romantic escapades with Maruja and Teresa drive the novel's central narrative, the notion of identity and processes of identity formation are essential components to the novel's storyline. In particular, by foregrounding the protagonist's romantic relationships and his attempts to traverse boundaries of class, Marsé's novel exemplifies several ways in which masculinity intersects and interplays with other markers of identity (for example, class, education, language, race, origin, etc.) while, at the same time, illustrating the impossibility of changing or escaping from such an overdetermined identity as a means to ascend a socioeconomic hierarchy. In essence, Marsé's novel emphasizes the ways in which appropriated identities are brought forth as a means to restrict an individual's membership in and access to a particular group or society. As we will see, the text characterizes a society in which certain identities are shown to benefit from significant privileges compared to others. The resulting disparity leads not only to economic insecurities for those finding themselves marginalized from

power, but also to insecurities associated with their corresponding models of gender, which are, of course, only exacerbated by the class issues. As I will demonstrate in my analysis, the protagonist suffers from a double anxiety: first and foremost, an economic anxiety as his only means of earning income is stealing motorcycles so that they may be sold on the black market, and, second, an anxiety associated with his (in)ability to *pass* as a legitimate member of a particular privileged society, a role inextricably linked to his masculinity. With this objective in mind, I divide my analysis into three sections. To begin, I will examine how and why the protagonist's identity is introduced and highlighted in the opening chapter of the novel in conjunction with signifiers of class and origin, as well as how the protagonist employs the mechanism of theatricality and performance as a means to move beyond the limitations imposed on him by those signifiers. Second, I will look at how and why the text juxtaposes several of the characters' gender identities against what appear to be their internalized notions of ideal gender models, thereby calling attention to a seemingly paradoxical aspect of gender identity. In essence, by highlighting the protagonist's attempts to portray a particular (gender) identity, one that he has internalized as an ideal gender form, through the mechanism of theatricality, the text characterizes gender—and, by extension, identity itself—as mere performance(s). Curiously, however, none of the novel's characters is portrayed as cognizant of gender identity as a kind of performative act. Instead, the text emphasizes how a particular conceptualization of masculinity is held as an ideal and essentialized form (i.e., the *correct* form) for a given character and that this form has been internalized. Thus, for the characters, masculinity has the appearance of being something altogether *natural* or *essential* while the text itself seems to suggest that the

only way to *be* any particular identity is through an act or performance. Ultimately, the text demonstrates that achieving a particular gender role results from a self-assessment of one's current behavior/gender traits and a negotiation of those traits vis-à-vis a particular internalized form that is understood as an ideal form of gender. By calling attention to the significance of internalized gender identities, the text unwittingly exemplifies a particular form of biopower.¹¹⁶ That is, in a society in which individuals have internalized (consciously or otherwise) a particular identity as an ideal or preferred identity, one to be emulated, there exists a potential to shape or transform that society through the manipulation and promotion of discourses concerning those ideal and internalized (gender) models. Finally, I will demonstrate how the text underscores the impossibility of change vis-à-vis the protagonist's gender and class identities within such a rigidly constructed society: as a poor Andalusian migrant living in an economically disadvantaged community in Barcelona and without either education or capital, Manolo will never be able to successfully occupy a space within Barcelona's upper class and will thus remain emasculated by and from a (white) Catalan masculine identity.

"Xarnego, no fotis!"

The theme of identity is presented in the opening chapter of *Últimas tardes con Teresa*, and it prefaces the protagonist's coincidental discovery of and incursion into a summer party in the upper-class Barcelona neighborhood of Sant Gervasi. In fact, prior to the protagonist's introduction, the text entices its reader to reflect on the discursive power

¹¹⁶ I have in mind, of course, Foucault's assertion that "sexuality exists at the point where body and population meet. And so it is a matter for discipline, but also a matter for regularization" (251-52).

of associating a name, and, thus, any corresponding identity, to an individual: “Hay apodos que ilustran no solamente una manera de vivir, sino también la naturaleza social del mundo en que uno vive” (19). Through the evocation of the term “apodos,” the text unwittingly emphasizes an important power dynamic associated with identity: not only does a particular name have the ability to communicate information about an individual to others (i.e., one’s identity), but that name, and, thus, its corresponding meaning or identity, ultimately manifests from the appropriation and application of a given term to an individual, irrespective of that individual’s approval and/or knowledge. By underscoring the implicit power of a name to affect and shape individuals, as much as society itself, the text establishes the notion of identity and the power dynamics by which it is characterized as both a motif and a kind of lens through which the protagonist and his interactions with others are to be interpreted. In the analysis that follows, I will examine the identities used to describe the protagonist as well as their implications vis-à-vis his gender identity. In particular, I will focus on the term *xarnego*, a Catalan word used to refer disparagingly to non-Catalan immigrants, who, throughout the mid-twentieth century, frequently originated from Andalusia, like the protagonist. As I will demonstrate below, because he is identified as a *xarnego*, Manolo’s mode of masculinity is both racialized and fetishized, thereby contributing to the justification of his continued preclusion from traditional Catalan society. Nonetheless, the term *murciano* was also a pejorative name used prior to designate immigrant workers from the southeast of Spain who immigrated to Catalonia for work.

While Marsé’s protagonist has yet to be analyzed vis-à-vis masculinity, Alberto Villamandos’s examination of the novel addresses issues of race and class (but not

gender/masculinity) implicit in the figure of the *xarnego*. Villamandos provides an informative explanation of the term by tracing its origin to the adjective “*lucharniego*,” a word, perhaps, most often used to describe a kind of dog (a *perro lucharniego*) that has been trained to fight or hunt at night.¹¹⁷ Linked to the notion of the *perro lucharniego*, Villamandos argues, then, that “Como ente nocturno, [Manolo] pasa a la marginalidad y, al mismo tiempo, a una posición amenazante para el sistema social y nacionalista establecido a causa de su carácter mestizo y el peligro de mezcla” (330). As Villamandos highlights, the text underscores Manolo’s presumably threatening position and his mixed status by comparing him to various animals and calling attention to his darker skin tone, eyes and hair—traits that are recognized as pertaining to an Andalusian stereotype and which, therefore, are used to physically and biologically distinguish the protagonist from traditional Catalan society.¹¹⁸ Where Villamandos emphasizes the racialization of the *xarnego*, the cultural anthropologist Monserrat Clua i Fainé calls attention to the term’s use, especially in the 1950s and 1960s, as a word “adquiriendo distintos significados superpuestos y que en un momento determinado será utilizada en la sociedad catalana para denominar a un colectivo que, aunque procedente de una migración interna española, se considera extranjera en términos de nación catalana” (58). Similarly, the

¹¹⁷ In her cultural and historical analysis of the term “*xarnego*” in Catalan discourse, Monserrat Clua i Fainé traces the word to the same origin, adding that it was after entering the French lexicon where it took on the connotation of a “mestizo, bastardo, no autóctono” individual and was employed negatively to refer to bilingual people living along the border region (67).

¹¹⁸ For example, regarding the protagonist’s animalization, Villamandos notes (330-31) that when Manolo returned to Carmelo after meeting Maruja at the party he is described as “[un] ave de presa volando sobre el manillar” of his stolen moped (75). Much later, after Manolo begins spending time with Teresa he is described as “un pequeño gato negro” (382).

critic Teresa M. Vilarós suggests that “Cutting sharply across lines of class, of regional and national identification, and of linguistic differentiation, the *xarnego* label of the sixties engulfed the many disparate terms used until that moment to designate immigrants in the Catalan-speaking areas” (234). Furthermore, regarding the significance of this term, Vilarós suggests that “The silencing of the immigrant *xarnego* culture in Catalonia in the aftermath of the restoration of democratic liberties in Spain is closely linked to the discourses of normalization as heralded and promoted by the *Covergència i Unió*, the party in power since 1981” (238).¹¹⁹ Thus, the importance of the figure of the *xarnego* for the conceptualization of both Spanish and Catalan identities (national as well as gender) cannot be sufficiently underscored. As Clua i Fainé posits, the term *xarnego* and others like it

muestran cómo el nacionalismo catalán también ha tenido una cara oscura no del todo reconocida, y, sobre todo, porque . . . es un buen ejemplo de cómo se construyen categorías de clasificación socio-cultural que pueden variar en el tiempo, adaptándose los criterios a los contextos históricos y socio-políticos específicos, y combinando simultáneamente tanto criterios biológicos como culturales. (66)

I agree with these critics although I would add that while the term may have crossed class barriers vis-à-vis its use in Catalan society, in *Últimas tardes con Teresa* it is used exclusively to refer to economically disadvantaged immigrants. Ultimately, as we shall

¹¹⁹ Further contributing to the silencing of the *xarnego* culture is the fact that, as a hybridization of Catalan and Spanish cultures/languages, Catalan nationalists perceived the *xarnego* as a threat during the Franco dictatorship as well as through the transition to democracy. As Vilarós notes, “in the ‘60s the emerging *xarnego* dialect was felt by the Catalan nationalist intelligentsia to be putting a burden on the already precarious status of the Catalan language” (236). In an environment in which cheap manual labor was increasingly in demand, the *xarnego* figure was, for Vilarós, “a subaltern subject perceived by the middle class as both an economic necessity and a cultural and linguistic burden” (236), a characterization that recalls how the slums and their inhabitants were portrayed in Martín-Santos’s *Tiempo de silencio*.

see, the application of the terms *xarnego* and *murciano* to the protagonist not only functions to emphasize his non-Catalan origin, but they essentially appropriate to him identities that do not correspond to his own sense of self, identities from which he attempts to escape because they are used by others to justify his continued marginalization from the Catalan nation. My analysis of the figure of the *xarnego* in *Últimas tardes con Teresa* therefore builds on Villamandos's analysis of the text by foregrounding masculinity and examining how the protagonist's gender identity is both connected to and affected by his categorization as a *xarnego*.

While the term *xarnego* is, perhaps, the most significant qualifier used to describe Manolo in that it carries certain implications regarding his masculinity, class and origin, it is, nonetheless, only one of several other names and qualifiers used to refer to the protagonist and it is not the first. After discovering the summer party and as he sneaks in to what he soon finds to be a rather posh setting, the text introduces Manolo as “el Pijoaparte” ‘the want-to-be snob’, a name the omniscient narrator will frequently use to describe him. This particular (nick)name is telling in light of the fact that Manolo lived with his older half-brother, sister-in-law and their four children in Monte Carmelo, a marginalized neighborhood inhabited primarily by poor immigrants, and that his primary source of income resulted from crime (stealing mopeds and motorcycles). He is first categorized as a social climber and, potentially, a performer. Although Manolo was dressed in “un flamante traje de verano color canela” (19), as he enters the gates to the garden he notices that “él era uno de los pocos que llevaban traje y corbata,” leading him to conclude that the party-goers “Son más ricos de lo que pensaba” (22). Originally, Manolo had intended to go to another party in a different neighborhood, one that

foreigners were known to attend, “pero cambió repentinamente de idea y se dirigió hacia la barriada de San Gervasio” (19). Perhaps, had he gone to the original party, the protagonist’s choice of clothing would not have set him apart so dramatically from the other partygoers. Here, though, the contrast between Manolo’s and the partygoers’ clothing visually exemplifies the notion of not belonging already implicit in the term “Pijoaparte” (particularly in its use of the word “aparte” which connotes, in English, “separate,” “special,” “aside” or “unusual”). The disparity between styles even leads Manolo to feel “ridículo,” even if only “Por un momento” (22). Of course, given his presumed social intentions for attending the party, Manolo’s desire to not call attention to himself is practical and understandable: the more he were to appear like the others, the easier it would be for him to circulate unnoticed at the party and remain as long as he likes. The protagonist’s attempt to “cloak” his status as a member of a lower class with his suit also reveals that he is concerned about fitting in with a particular group of people, in this instance, a gathering of Barcelona’s upper-class youth, who happened to be wearing “camisoles de colores” (22) as opposed to suits.

Manolo’s choice of clothing, however, would not be his only characteristic that would prevent him from passing at the party. As the text indicates, even he “no ignoraba que su físico delataba su origen andaluz –un *xarnego*, un murciano (murciano como denominación gremial, no geográfica: otra rareza de los catalanes), un hijo de la remota y misteriosa Murcia...” (23, *italics original*). First, regarding Manolo’s characterization as a *murciano*, Villamandos notes that the term *murciano* was used in Catalan society throughout the twentieth-century as “un sinónimo” for *xarnego* “ya que durante muchos años, sobre todo para los preparativos de la Exposición Universal de Barcelona en 1929,

llegaron trabajadores en masa desde esta región en el suroeste de la península, aunque bajo esta denominación cabían también andaluces o extremeños” (339).¹²⁰ The tendency for the text to employ this term when referring to the protagonist is curious because, although it may have shared a certain interchangeability with the *xarnego* label, it ultimately characterizes Manolo as something he is not, a Murcian. As revealed in a subsequent narrative flashback, Manolo was actually from Ronda, a small town in Andalusia (91), although within Catalan society this would have made little difference, hence the fluidity between the use of the terms *murciano* and *xarnego*. Furthermore, by suggesting that the term refers to Manolo’s trade, the text further highlights his status as a foreign (i.e., non-Catalan) immigrant working as a laborer in Barcelona, thereby underscoring his status as a social outcast from Catalan society. Second, the term *xarnego* is an overdetermined signifier, one that connotes specific identities regarding one’s gender, class and, as we shall see, race.

Indeed, with Manolo, Marsé has constructed a rather tragic protagonist as the details provided about his childhood in Ronda frame him as unlikely to ever escape, as much from identities thrust upon him by his peers as from economic hardship. Cast as the illegitimate second son of a woman employed as a floor cleaner in the palace of the Marquis of Salvatierra, the text reveals that many rumors circulated regarding Manolo’s paternal lineage. According to one, shortly after becoming a widow Manolo’s mother fell in love with “un joven melancólico inglés que fue huésped del marqués de Salvatierra

¹²⁰ Like Cataluña, Andalusia, and Extremadura, Murcia is a region in its own right located in southeast Spain. Here, the text is pointing to Catalan stereotyping and misnaming/misrecognition of “southern” immigrants. The protagonist’s “otherness,” then, is further emphasized by referring to his birthplace, inaccurately so, as an exotic (“remota y misteriosa”) location.

durante unos meses” (92), at a time that would have corresponded to the protagonist’s conception. As a result, Manolo’s peers “se burlaban de él llamándole «el inglés»” (92). This particular nickname bothered Manolo, who preferred believing that he was the son of the Marquis as a way of conceptualizing himself a member of the upper class. Ironically, much like his later identification by Catalans as a *xarnego*, this childhood nickname effectively identifies the protagonist as a foreigner in his own home. With a desire to alter others’ perceptions of his paternity, the protagonist managed to convince his peers to refer to him as “el Marqués,” a task orchestrated in such a way that no one ever discovered that he was both source and instigator of the nickname, which lead him to “saborear por vez primera su poder” (93). Next, the text clarifies that his “poder” was nothing more than “una rara disposición para la mentira y la ternura” (93). Thus, while underscoring the importance for the protagonist to create his own identity as a means to counter and occlude one imposed on him by others, the narrative connects performance to identity through the mechanism of lying. In essence, this scene foregrounds the protagonist’s use of language and performance (lying) as a means to rewrite an imposed identity. Nevertheless, considering the uncertainty of Manolo’s paternity, that is, neither he nor anyone else could ever determine who his father was in the absence of any concrete evidence that would connect him to the Marquis, the Englishman or anyone else, his desire to influence others’ views of his lineage suggests that he wanted or needed his own conceptualization of identity to be reaffirmed by others through their public acknowledgement of that identity. Believing the story he created (that he was the son of the Marquis) was insufficient: to really *be* the Marquis’s son, Manolo needed others to reiterate this to him.

After emphasizing the effectiveness of Manolo's ability to lie and perform a particular identity, the text subsequently calls attention to the importance of both lying and performance considering the difficult economic circumstances to which he was subjected. Not only are lying and performance linked to the protagonist's processes of identity formation, then, but because of his struggle with abject poverty, they become necessary tools, tools he was arguably motivated to perfect to ensure his survival:

De su diario trato con el hambre le quedó una luz animal en los ojos y una especial manera de ladear la cabeza que sólo los imbéciles confundían con la sumisión. Muy pronto conoció de la miseria su verdad más arrogante y más útil: que no es posible liberarse de ella sin riesgo de la propia vida. Así, desde niño necesitó la mentira lo mismo que el pan y el aire que respiraba. (94)

Here, the narrator attributes Manolo's survival to having learned how to lie to other people, itself an action associated with risking his life. Manolo's survival as a child is thus framed as dependent upon a (successful) performance. Furthermore, characterized with animal-like traits and having survived thus far, he is also portrayed as a fighter. Motivated as much by his constant struggle with poverty as his inability to "sacarla [a su madre] de la miseria" (94), in the fall of 1952, Manolo leaves for Barcelona to live with his half-brother, who had moved there previously (41). There, he would work in his brother's bicycle repair shop which served as a front (itself obviously a mask or lie) for

the black market trade of stolen mopeds and motorcycles.¹²¹ Four years later, Manolo would continue to rely on the mechanism of performance, although now as a means to escape, if only temporarily, from the limitations of his own social status by attempting to blend in with the Catalan upper class. As Villamandos writes, Manolo “desea integrarse dentro de esa ‘casta’ de apellidos de solera y yates, ‘blanqueando’ o catalizando su identidad y su descendencia” (334). Considering the racialization and animalization of the figure of the *xarnego*, I suggest a reframing of Villamandos’s conceptualization, and posit that the protagonist’s performance simultaneously “whiten[s]” and “Catalaniz[es]” his identity, where the latter term refers to the protagonist’s ability to pass behaviorally and culturally as Catalan. In other words, only by hiding his stereotypically Andalusian looks (i.e., his presumed non-whiteness vis-à-vis traditional Catalan society) and by modifying other characteristics such as his clothing, which would reveal his non-Catalan and non-middle-class origins, would Manolo be able to pass unnoticed (i.e., to be accepted by and integrated into Catalan culture) in Catalonia. However, as we have seen, not even clothing can sufficiently hide his apparently darker skin and there is no evidence

¹²¹ Curiously, the name of Manolo’s brother is never mentioned and the two scarcely communicate with one another. Indeed, shortly after the protagonist arrives in Barcelona the older brother is annoyed at having to look after Manolo, explaining that “ni siquiera era su hermano, solamente su hermanastro, y que no se sentía obligado con él” (394). Although at the behest of el Cardenal (“the Cardinal”), an older man who lived in the neighborhood with his niece, Hortencia, and who was also involved in the black market activities of the bicycle shop, Manolo’s brother eventually ceased threatening to evict Manolo from his home. Despite the Cardinal’s instructions, the distance between Manolo and his brother, exemplified through the older brother’s clarification of their partial familial relation, further casts the protagonist as an unwelcome outsider, a foreigner to his own family. Finally, while el Cardenal’s name might suggest he was affiliated with a church, he was not. Rather he was the main figure who, as Thorne describes him, “controls (or used to control) the flow of contraband goods and determines supply and demand for” the neighborhood (97).

in the text that would imply he could speak Catalan fluently. Thus, not only is Manolo ultimately cast as an illegitimate son of a working-class woman, but as a poor Andalusian immigrant with “piel cetrina” (20); he is subsequently framed in Barcelona as an illegitimate member of Catalan society.

In the remainder of this section, then, I return to the protagonist’s introduction in the narrative, to the summer party in the opening chapter in which the text foregrounds two aspects of his performance that call attention to the way he attempts to integrate himself into Catalan society. As we shall see, Manolo utilizes performance as a means to not only occlude his non-Catalan heritage (coded as non-white from a traditional Catalan cultural perspective) but as a way to cloak his lower economic standing, itself an economic characteristic linked to his identity as a *xarnego*. First, because of the general association of a lower economic class to the category of the *xarnego* within Catalan society, wearing a suit, an outfit more frequently worn by middle- and upper-income earners, to the summer party provides the protagonist an opportunity to conceal his economic standing. Furthermore, considering that a suit generally covers its wearer’s body, with the exception, of course, of face and hands, Manolo’s decision to wear a suit also affords him the means to cover, as much as possible, his darker skin color.

Unfortunately, Manolo quickly notices that few people wore suits to the party. Indeed, Manolo is himself cast as out of fashion in an environment in which rich people no longer wear suits for casual outings. Moreover, Manolo’s darker skin tone on his face and hands would be all that were necessary for someone to make an assumption regarding his non-Catalan origin. This is evident when he introduces himself to Maruja and compliments her suntan: “Estás muy morena” (24). Maruja responds by pointing out that Manolo is

actually darker, “No tanto como tú...” (25). Her reply, together with the ellipsis, further emphasize Manolo’s darker skin and, thus, his status as a *xarnego*, and that she is aware of it. For his part, the protagonist believes Maruja’s tan to be the result “de ir a la playa” (25) rather than having anything to do with her origin, which she had just confirmed as Catalonia: “no era andaluza, aunque lo pareciera, sino catalana como sus padres” (24). While the protagonist may be adept at lying, here he is portrayed as not being able to sense when others are lying to him, despite evidence to the contrary, which will have further implications in his subsequent relationship with Teresa. The text, however, leads the reader to believe otherwise regarding Maruja’s heritage as evidenced, in part, through the observation that she, indeed, *looked* Andalusian, but also through the subtle suggestion that, when Manolo grabbed her hand to introduce himself, he noticed something “extrañamente familiar” (24) about her touch. However, lacking experience with the codes and behaviors of Barcelona’s upper class, Manolo is unable to ascertain that Maruja is not, in fact, either wealthy or Catalan, and he takes her for her word.

After convincing Maruja to meet him at a bar the following day, he tries to justify his unauthorized presence at the party by suggesting that Teresa, who, according to Maruja, was known for inviting unknown guests to the home (30), had invited him to come. As he explains, however, the narrator reveals that it is not only his suit that which casts him apart from the others, but his accent:

una simple deformación del andaluz pasado por el tamiz de un catalán de suburbio . . . , deformación puesta al servicio de un léxico con pretensiones frívolas a la moda, un abuso de adverbios que a él le sonaban bien aunque no supiera exactamente dónde colocar, y que confundía y utilizaba de manera imprevista y caprichosa pero siempre con respeto, . . . con esa fe inquebrantable y conmovedora que algunos analfabetos ponen en las virtudes redentoras de la cultura. (29)

Thus, not only does his skin call attention to his southern origin, but also his manner of speaking—and this despite his intention to alter his speech in order to demonstrate what he believes to be cultured and educated-sounding discourse. Here, language is framed as an additional mechanism that must correspond to social expectations of a particular identity for that identity to be accepted. In other words, unable to speak Catalan, Manolo's performance, his attempt to integrate into Catalan culture, was destined to fail. With his overuse of adverbs and a peculiar pronunciation, “que le parecía apropiado al ambiente pijo” (25), ultimately, Manolo's “rídículas palabras,” as much as his darker skin, not only “revelaban su origen” (29), but also his lack of education and, by extension, his lower social standing. As a result, Teresa's family members question Manolo's presence, in part because of his clothing, but also because he was seen kissing Maruja, and they ask him to leave.

The day after the party, Manolo wears his suit again to a bar in his neighborhood, which has the unfortunate effect of precluding his acceptance into the *xarnego* (i.e., the non-Catalan) culture(s) of the people there. As Manolo enters the bar he hears “Unas risas ahogadas” from “un grupo de muchachos de su edad” who begin “burlándose de él” (39). As the text later reveals through the protagonist's friend, Bernardo, Manolo played cards with several men who frequented the bar on Sundays (44). The men arguably recognized Manolo, finding the disparity between their prior experience with him as a poor immigrant and his current presence and presentation as what they perceive to be an upper-class Catalan to be incongruent. Furthermore, they may have simply found the notion of an immigrant (i.e., a *xarnego*) wearing a suit to be so discordant from their experiences that it was laughable. In either case, the men's response is indicative of their

discomfort regarding the notion of an economically accommodated *xarnego*. Ultimately, by wearing a suit, Manolo is, in essence, (re)imagining himself, remaking his image so that he might integrate himself into traditional Catalan society thereby ascending the socioeconomic scale. Through the protagonist's attempts to reshape his identity, particularly through his manipulation of others' perceptions of him by modifying his use of language and clothing, the text illustrates how identity is intimately connected to notions of class, race/origin and education. Nevertheless, by calling attention to the impossibility that a so-called *xarnego* could accurately pass as a legitimate member of Catalan society, both for "Catalans" and for "xarnegos," the text casts Barcelona as a rigid and hierarchically structured society in which ascending a socioeconomic hierarchy is simply not permitted.

Manolo was dressed in his suit because he was actually on his way to another bar to meet Maruja, who would never arrive. The protagonist would not see her again until he and his friends coincidentally trespass on the grounds of the summer home of Maruja's employers in Blanes, a small coastal town north of Barcelona. After Teresa's mother scolds Manolo and his friends for damaging a fence on their property, as well as for having trespassed to get to the beach, Manolo notices Teresa standing with her mother and decides to remain at the beach to try to meet her. After nightfall, he follows a woman, whom he believes to be Teresa, to a boat docked on a nearby pier. Observing her unnoticed, Manolo fantasizes about rescuing Teresa from a catastrophe, thereby earning the approval of her father. Notably, he imagines her father thanking him in Catalan, a language that encodes his integration into traditional Catalan society: "*Jove, no sé com agrair-li, seguei, per favor, prengui una copeta...*" (55, italics original). The protagonist's

fantasy further suggests that he has internalized the familiar traditional conceptualization of masculinity, that is, the stereotypically strong and virile man that rescues the damsel in distress, a matter to which I will return in the section that follows. However, Manolo's fantasy of acceptance by this patriarchal Catalan abruptly ends, as his attention immediately shifts to his notion of Catalan class relations: "*Xarnego, no fotis!*, parecía decirle el chapoteo monótono y burlón –y desde luego sin ninguna esperanza de verle elevarse a la dignidad huracanada que requería la ocasión" (55-56, italics original). The characterization of the waves as "monótono" suggests that Manolo was all too familiar with the message received: that a *xarnego* has no right to even dream about playing the role of a man with such agency and strength or about transcending socioeconomic barriers. As a result of its "burlón" nature, the message is one that leaves the protagonist feeling mocked and, perhaps, alienated. Considering that Manolo imagines all of this during his brief and unnoticed observation of the young woman, his own reaction to and rejection of his romantic fantasy reveals an underlying pessimism regarding his ability, as a *xarnego*, to be truly accepted into (upper-class) Catalan society. Indeed, to play the role is just regarded by the traditional Catalan as "fucking around," a game, an unsuccessful ruse in that it will not convince. Manolo's fantasy also reveals the extent to which the power dynamics that characterize the Catalan cultural hierarchy in the novel have permeated his self-conceptualization. In other words, the protagonist has internalized the reality of the socioeconomic barriers of Catalan society—an internalization no doubt exacerbated, in part, by his experience living in a marginalized neighborhood and having to survive as a petty thief. As a *xarnego*, Manolo recognizes the impenetrability of those (social and class) barriers and, therefore, the futility of even imagining a different kind of

life. In essence, the subconscious internalization and acceptance of a particular regime of social relations triggers in the protagonist a self-correcting or self-policing response to his dream, manifest in the command given in Catalan: “*no fotis!*” (55).

A moment later, however, the young woman turns around and Manolo realizes that he had not been spying on Teresa, but, to his surprise, Maruja; he has not noticed any difference between the two women. Despite his own recognition of the impossibility of playing an ideal masculine role just moments before, Manolo’s desire to ascend the socioeconomic scale (as much as his desire to have sex) is such that it matters little which upper-class woman it is, and he decides to pursue Maruja. As the two meet, Manolo notices and is somewhat surprised by Maruja’s overt flirtatiousness and her willingness to let down her shirt to expose her breasts, causing him to “dudar, por un instante, de su condición de señorita educada en la prudencia y el autocontrol” (58). The protagonist’s momentary surprise explicitly reveals that Maruja’s behavior did not correspond to his expectations of femininity vis-à-vis her assumed social class. On the one hand, Maruja was, indeed, romantically interested in Manolo. On the other, considering that Manolo will, by chance, notice Teresa kissing another man, which I address later, Manolo’s assumption that upper-class women were not flirtatious reveals his lack of awareness regarding upper-class gender mores. Nonetheless, ignoring those concerns, Manolo tells her that he will return later that night to sneak into her room. It would not be until the following morning, upon seeing her uniform in the morning light and after the two have had intercourse, that Manolo would finally realize that Maruja was one of the family’s servants (64). Together in Maruja’s room, Manolo reacts primarily through self-depreciating behavior, “empezaba a desear darse bofetadas a sí mismo, empezaba a

sospechar que allí el único imbécil era él” (70), in part, resulting from his frustration at only now realizing that his intuition about Maruja had been correct and that he had believed in her performance, but also, too, at the realization that his attempt to ascend a social hierarchy has been effectively impeded. The protagonist’s desire to integrate into (upper-class) Catalan society is thus framed as so great that it blinded his own ability to observe and understand the codes and behaviors attributed to his own social class. At the same time, however, he also felt a certain responsibility and attachment to Maruja after having just had intercourse, “algo le impedía desprenderse de la chica” (70), despite the fact that she, too, used performance, here as a means to acquire a boyfriend. Considering that Manolo will continue to see Maruja in the hopes of running into Teresa, this “algo” is arguably his continued desire to explore other opportunities that would yet enable him to ascend the social hierarchy. However, much like his daydream, Manolo’s desire to stay with Maruja reveals a certain quality regarding his conceptualization of masculinity. That is, Manolo seems to have internalized the notion that a man who sleeps with a woman has a responsibility to care for that woman, a conceptualization not unlike the heterosexual model of marriage propagated by Catholicism, and, therefore Francoist politics. Interestingly, the protagonist’s rather chivalrous sense of masculinity does not entirely correspond to the upper-class concepts of masculinity as articulated in the text, concepts which allow for a more casual approach to heterosexual intercourse, and which I will examine in the following section of this analysis. Finally, the protagonist’s sense of responsibility to stay with Maruja can also be understood as only one more impediment to his desire to escape the *xarnego* identity as much as its accompanying socioeconomic limitations, as implied by his emotional reaction.

Manolo's ensuing relationship with the family's servant therefore recalls one of the narrative's underlying motifs: the impossibility of escaping one's socioeconomic conditions, particularly for those who already lack access to power and agency. Manolo seems to fall into one unfortunate situation after another, becoming doubly victimized: first, by poverty and its corresponding socioeconomic identity; second, by the limitations subsequently placed on him as a poor immigrant. The sensation of stagnation and the impossibility of escape are also evident in a narrative flashback in the novel's first section, which frames the wealthy as interested in the protagonist simply for their own entertainment and, ultimately, as unwilling to help the economically disadvantaged (much how the upper class is portrayed in *Tiempo de silencio*). The flashback occurs during Manolo's trip to the beach with his friends, when they inadvertently discover the summer home of Teresa's family. In the flashback, Manolo recalls an event in his childhood when he had a crush on the daughter of the Moreau family who had come to vacation in Ronda. The then eleven-year-old Manolo dreams about running away with the family, no doubt having felt encouraged by the mother of the family who made several comments about his good looks before asking him if he was interested in returning with them to Paris (95). The night before the family was to leave, the mother was so intoxicated that she covered Manolo with kisses and rambled about taking him back with her to care for him. The next day, however, "Como llegaron se fueron" (99). In essence, tied to Teresa's home and his trespassing presence there, the flashback of the Moreau family foreshadows Manolo's future experience with Teresa: "Los Moreau pertenecían a esa clase de turistas que se sirven de la ilusión de los indígenas como de un puente para alcanzar el mito, que luego, cuando ya no necesitan, destruyen tras de sí"

(99). Much like the themes presented in the novel's epilogue and the motif of the impossibility of socioeconomic ascension already evident in the narrative, Manolo's flashback not only frames his escape from poverty as improbable, but reveals that he finds the wealthy maliciously complicit in the maintenance of his state of economic crisis. Like the albatross in the epilogue, they use Manolo for their own designs, whereby the protagonist's fetishized body is transformed into an exotic object for their consumption. It is quite telling, then, that the narrator confuses Teresa further with the Moreau family via the Moreau family name in the second part of the novel after the two begin spending time together.¹²² Unsurprisingly, then, Manolo becomes, for Teresa, the exotic Andalusian, the foreign *xarnego* body she will desire to consume but, ultimately, not intend to help.

Juxtaposing ideal and practiced gender roles

After establishing the significance of identity and processes of identity formation, particularly in regard to the protagonist, a shift occurs in the narrative as its attention turns toward Manolo's and Teresa's conceptualizations of male and female gender. With increasing frequency, the text juxtaposes ideal and actual gender roles, thereby highlighting the significance of ideal gender forms for the novel's characters. As we shall see, the juxtaposition of gender roles becomes more prominent toward the end of the novel's first section and throughout its second section, which narrates the protagonist's relationship with Maruja as well as the development of his relationship with Teresa,

¹²² When Manolo begins spending time with Teresa, the two go for a drive through Barcelona in Teresa's convertible, and, in the description of their activities, the narrator refers to her as "Teresa Moreau" (260).

which begins nearly a year after he first saw her and Maruja at the summer party. In this section, then, I examine how the text reveals the protagonist's idealized perceptions of gender roles, and how both Manolo and Teresa unconsciously juxtapose ideal modes of gender, modes each has internalized, against the gendered behaviors they observe in themselves and others. In particular, I will examine how the protagonist's internalization of an ideal mode of masculinity, one tied to a higher social class, results in a process of self-policing regarding his own gender conduct, and how he continues to use performance, in general, as a means to modify how others view his gender.

The protagonist's ideal vision of masculinity has already been implicitly presented in his daydream about rescuing Teresa and being subsequently accepted by her father into her family. Here, he is imagined as upper class, a hero (i.e., considered by others as virile, manly), and perhaps, considering the father's utterance was given in Catalan, even as Catalan himself. Manolo's acceptance by Teresa's father is particularly significant considering that he did not know who his own father was. That is, acceptance by Oriol, Teresa's father, is at once an acceptance into a surrogate family, a surrogate (Catalan) culture, and a particular masculinity. Also of note regarding the protagonist's dream to be an ideal man is the fact that, lacking any power himself as a poor immigrant (and outsider) living in Catalonia, it occurs at a time when he has little to no control or power over anyone else. His only way to assert any form of agency as a *xarnego* may very well be through the use of his imagination to conceptualize himself in a superior fashion, something that he will do again in the beginning of the novel's second section. This time, Manolo dreams of saving Teresa from an earthquake and, subsequently, becoming romantically involved with her (127-28). Characterized as mere "sueños

fundamentalmente infantiles” (128), the novel itself seems to infantilize and thus criticize his intellectual capacity. Nevertheless, the narrative points out that this was a recurring dream that the protagonist had while living in Ronda: “Había siempre una niña de ojos azules (durante mucho tiempo fue la hija de los Moreau) a punto de despeñarse en el Puente Nuevo” (128). Manolo, of course, would save her and earn the praise and acceptance of her parents after returning her to their safety (128). That these dreams were recurring, and now continue with Teresa as their new focal point, indicates the strength of Manolo’s desire to *publically* demonstrate his masculinity and manhood and that he envisions a woman as a vehicle for his demonstration and acceptance. The protagonist’s idealized visions of gender roles, however, are not limited to masculinity. In the end of the novel’s first section, Manolo coincidentally sights Teresa’s car in an industrial neighborhood and he finds her kissing a young man in the entryway of a building. For Manolo, “resultaba inconcebible que una muchacha como Teresa se dejara besar en tales condiciones” (119). That is, Teresa’s actions did not fit into the protagonist’s conceptualization of her class and gender, and he seems surprised as much that she would let someone kiss her as by the location (an industrial area and in relative plain sight) of the rendezvous itself. Manolo’s surprise at Teresa’s apparently willing display of publicly observable sexual activity is further grounded by the narrator’s remark that Manolo “se resistía a admitir que una señorita como Teresa fuese una desvergonzada, vamos, lo que se dice un pendón . . . porque su sentido de las categorías sociales había estado demasiado tiempo ligado a un sentido de los valores” (120). This clarifies that while the protagonist found it acceptable for a woman of his own social standing to engage in

public displays of affection, he found Teresa's behavior to be contrary to his own ideals of upper-class femininity.¹²³

Moving into the novel's second section, the text focuses on Teresa's comparison of the protagonist's model of masculinity and that of Luis, an upper-class man whom she had met at the university and with whom she was romantically involved. Luis was the undeclared leader of a group of students, which included Teresa, who participated in protests at the university. As a result of his participation in these protests, Luis gained notoriety within the group, while for Teresa, Luis gained a certain sexual appeal after he had been incarcerated for having participated in the February 1956 university protests in Madrid (327). Teresa's interest in Luis only after he was incarcerated, an event that portrays him, in part, as a rebel, but also potentially as a member of the lower class, as well as her subsequent fantasies about and interest in the protagonist, which I discuss below, suggest that Teresa fetishizes lower-class models of masculinity, finding them sexually preferable. As she begins to fantasize about Manolo, however, Teresa finds fault with Luis's apparent sexual inexperience, which she frames as a lack of virility. The juxtaposition between Manolo's and Luis's modes of masculinity is highlighted as Teresa and Luis spend time together at her summer home in Blanes. As Teresa and Luis talk outside, Luis hears a moped arriving in the distance and remarks to her that "Nuestro amigo el *xarnego* ha vuelto a hacer de las suyas..." (148, italics original). At this point in

¹²³ Arguably, it is this observation that leads him to comment later that Teresa's "defensas morales, . . . no son tan sólidas como pregonaba la respetabilidad de su clase" (367), revealing that within the protagonist's conceptualization of gender roles—here, as they pertain to a young, upper-class woman—Teresa's (sexual) conduct was inappropriate.

the narrative, Teresa (and therefore Luis as the two were dating each other) was well aware of the protagonist's relationship with Maruja as well as the fact that he had been sneaking into Teresa's home to see her.¹²⁴ Teresa, however, seems bothered by Luis's apparent inability to engage her in a more direct sexual manner and reacts to Luis's comment by thinking that Manolo "es más hombre que" Luis, who she feels is "uno de esos imbéciles que alcanzan la imbecilidad pretendiendo no serlo por todos los medios" (148). Teresa is upset that, unlike Manolo who is willing to sneak into her home to visit and have sexual encounters with Maruja, Luis seems unwilling or afraid to pursue her; she becomes highly critical of what she feels is Luis's "asquerosamente blanda e inexperta virilidad" (148), thereby revealing that she equates male sexual experience to an ideal mode of masculinity. Despite Luis's multiple attempts to engage Teresa in conversation, he is unable to connect with her emotionally, in part, because she no longer makes herself available to him, and instead is only able to discuss political topics. The critic Pedro Lenz notes that the couple's "incapacidad de comunicación" (100). However, already thinking about Manolo ("es encantador" [148], she tells Luis), it would seem that the issue of Luis and Teresa's communication had more to do with Teresa's romantic interests and gender ideals. For instance, after Luis tells her that they can discuss their

¹²⁴ Teresa actually spied on Maruja and Manolo after noticing light coming from under Maruja's door late at night. Peering through the keyhole, Teresa sees "Maruja . . . echada sobre la cama, con los ojos cerrados y una dulce sonrisa, y el muchacho, con el torso desnudo, despeinado, sentado en el borde del lecho, se inclinaba lentamente para besarla" (173). After confronting Maruja about the matter, Teresa reassures her that she will guard the secret (182). Given that Maruja's behavior would be grounds for her dismissal, Teresa's willingness to keep the secret results from the fact that the two had been childhood friends—Maruja's parents used to work on the Serrat family property (175-76). However, it also reveals Teresa's interest in Manolo, in particular, in his body (his dark skin, messy hair, and active sexual role) as both sexualized and fetishized object.

relationship “con calma,” Teresa’s response, “No hay nada que hablar” (149) leaves her perspective quite clear. Teresa then pulls away even more by thinking about Manolo and Maruja: “¡Simples, felices, vulgares novios de vulgares criadas, el mundo es vuestro!” (150). By suggesting that Manolo and Maruja were happy simply because they were poor (i.e., “vulgares”), it is Teresa who now appears naïve vis-à-vis her understanding of lower-class positionalities. However, it also implies her jealousy of Maruja having a man that meets her own sexual criteria, which she ties to class.

In an attempt to allay the increasing tension between her and Luis, Teresa decides they should invite Maruja to accompany them for a night out. Leaving the Serrat home and unaccustomed to wearing sandals, which Teresa had lent her for the evening, Maruja trips and hits her head on a stair. Neither Teresa nor Luis give the matter any importance as they then take Maruja out and bombard her with questions about her relationship with Manolo (156-57). Later that evening after returning to Teresa’s home and meeting Manolo, Maruja loses consciousness leading to her hospitalization the following morning. After Maruja initially returned to her room, however, Teresa and Luis begin to argue about Teresa’s apparent interest in Manolo. Teresa’s conclusion that “lo que debía haber hecho [Luis] es obligarla a tumbarse con él en la arena en vez de seguir paseando y paseando” (160) again reveals her preference for a more traditional and hyper-virile model of masculinity, one that would apparently force her to have sex with him (“obligarla a tumbarse con él”), over what she experiences in Luis, a model of masculinity that precludes such behavior. Teresa’s lack of interest culminates in a rather comical dream she has later that night in which Luis attempts to grab her, but instead screams like a rabbit before flying away like a dove (171). Teresa’s dream suggests that

she has subconsciously emasculated Luis both for his apparent unwillingness to be more sexually aggressive, a trait she desires, and his lack of sexual experience, both traits she correlates to an undesirable mode of masculinity. The image of Luis screaming like a rabbit and flying like a dove together with the notion of his emasculation is subsequently contrasted with Teresa's misguided conceptualization of and fascination with Manolo as a laborer (Teresa "había decidido que el novio de la criada tenía que ser forzosamente un obrero" [183].) This was an identification Maruja was unable to correct because Teresa "no tenía ningún interés en oír la [verdad]" (184), in part, because of her sexual attraction to Manolo. Teresa herself was politically motivated in so far as she would attend politically-themed meetings with her university friends. Knowing only that Manolo was attractive and from a lower class, by categorizing him as a laborer, Teresa conflated both romantic and political interests into a single figure, whereby justifying her interest in someone from a lower class at the same time that she interpolates that figure as an even more desirable model of masculinity. For his part, Luis seems to have been able to immediately identify that Manolo was not a political activist and he tried to warn Teresa by encouraging her to speak with Manolo. However, upset at Luis's inability to please her sexually and romantically, Teresa instead returns to romanticizing Manolo. The text's revelation about Teresa's attraction to Luis as well as her frustrations regarding his lack of sexual experience problematize her, and, by extension, her friends', presumably progressive outlooks. That is, although Teresa openly expresses support for Manolo as a laborer, and several times she even assumes (wrongly) his affiliation with the then outlawed communist political party, her sexual attraction to him in conjunction with the repulsion she exhibits with respect to Luis illustrates that she has internalized rather

traditional notions of gender roles, notions that seem to contradict the seemingly progressive nature of her political views.¹²⁵

Certainly, Teresa is a complex character. On the one hand, she is an excellent literary example of a female character who is quite distinct from those we have seen in the other novels analyzed in this dissertation. As a female university student, and one who has access to a (luxurious) car, Teresa exemplifies how female gender roles were beginning to change in Spain. Nevertheless, her privileged economic status must not be overlooked in the novel as it quite exclusively entitles her, above women from lower socioeconomic standings, to enjoy the privileges of time and space necessary to matriculate in a university program. On the other hand, however, Teresa also demonstrates how, despite the publically observable change in female gender roles, certain—perhaps, privately held—gender concepts have not changed at all. Teresa's mother, Marta, exemplifies this dichotomy. Like her daughter, Marta is credited as having a more liberal or progressive political viewpoint: "Marta Serrat tendía a aprobar cosas a veces sorprendentes –por ejemplo, el resistencialismo universitario de su hija en pro de la cultura" (196). Unfortunately, Marta's tacit approval of presumably left-leaning politics seemed not to apply to the poor. Frustrated at the inconvenience caused by Maruja's hospitalization, Marta declares that Maruja "Ya debía tener algún mal en la

¹²⁵ In a subsequent scene in which she drives Manolo home after meeting him at Maruja's hospital room, Teresa remarks to him that "La vida de un *pecé*, de todos modos, ha de ser estupenda e incluso divertida en tu barrio, las noches del verano, con los compañeros, las discusiones en el café..." (225). Teresa's assumption of the protagonist's political affiliation ultimately leads to his confusion. Unaware that the term *pecé* refers to a member of the communist party, Manolo rather tragically (albeit comically) assumes she is talking about fish as he thinks, "¡Qué peces de colores ni qué noches de verano, si en mi barrio sólo hay aburrimiento y miseria!" (225).

cabeza” (197), which recalls the tendency in many cultures to exact blame and, thus, further victimize the victims of poverty and misfortune simply for their condition of being poor.¹²⁶ Marta exemplifies this view yet again after learning that Manolo lives in the Monte Carmelo neighborhood. Although she is initially pleased that he will marry Maruja, to whom she refers as a “desgracia” (198), when Teresa tells her where he lives, her tone changes as she begins to describe Manolo as “Uno de esos desvergonzados que se aprovechan de las criadas” (198). She even adds that “En aquel barrio nunca se sabe lo que puede pasar . . .” (198), thereby implying that Manolo and those from his neighborhood were sexually aggressive, which, of course, accords with Teresa’s vision of lower-class masculinity. The text, then, clarifies that “Para la señora Serrat, el Monte Carmelo era algo así como el Congo, un país remoto e infrahumano, con sus leyes propias, distintas” (199), thereby further racializing both Manolo and the other immigrants in his neighborhood. Marta’s distaste for Manolo’s neighborhood is further emphasized when she reminds Teresa that as a young girl she had been accosted by a man there (199). Ultimately, despite the presumably progressive or left-leaning politics of either mother or daughter, through the racialization and vilification of the poor as well as the unkind view toward Maruja (blaming her for her concussion), the narrative suggests that, at least for this upper-class Barcelonan family, those politics need not apply to the lower classes.

¹²⁶ In fact, Maruja fell because she was walking in Teresa’s shoes, an image further exemplifying the difficulty or impossibility of ascending social class hierarchies. Moreover, the novel implicates Teresa and Luis in her death because they did not provide her with proper care, instead using her to get information about Manolo.

“This rider of winds, how awkward he is, and weak!”

In the third and final section of the novel, the narrative returns to the notion of belonging, particularly as it concerns the protagonist’s desire to court Teresa—a desire conflated as much with his wish to escape from the *xarnego* identity and from poverty, as it is with a desire to be able to exemplify traits he associates with an ideal model of masculinity, which for him also involves a higher class. In this section, I examine how the text emphasizes the protagonist’s marginalization from *both* the economically privileged and the economically disadvantaged in response to his attempt to ascend the socioeconomic strata. Manolo realizes that to successfully court Teresa he would need money and that he will fail to do so without it. Recognizing the difficulty of his prospects as a poor immigrant, he pessimistically concedes to the likely failure of their relationship: “la perderé, no puede ser, no es para mí, la perderé antes de que me deis tiempo a ser un catalán como vosotros, ¡cabrones!” (277). The protagonist’s pessimism reveals his belief that money is crucial to becoming Catalan, and that as both poor and *foreign* he would never be accepted by or admitted into Catalan society, that he would remain always socially and economically marginalized. Despite his sense of hopelessness, he plans to ask Teresa to find out whether or not her father could find him a job, erroneously believing, first, that Teresa would wish to stay with him if he had “algún trabajo digno” (280) and, second, that Oriol would welcome him into his family as in his prior fantasy. However, Manolo decides to wait to ask as Teresa suddenly becomes distracted with

trying to find her sunglasses.¹²⁷ Instead, he postpones his question and, in desperation, he sets out to try (unsuccessfully) to borrow money from acquaintances in his neighborhood as a means to facilitate his ability to continue going out on dates with her. Of particular interest is Manolo's encounter with Jesús, known in Carmelo as the *Rey del Bugui* (299). Much older than Manolo, the two were not close friends even though, as the narrator points out, they had known each other for several years. Seeing the King of Boogie in a bar, Manolo decides to ask him for money. As he sits down, the narrative shifts to Jesús's perspective regarding the protagonist: Jesús "llevaba ya mucho tiempo sospechando que Manolo era una sarasa" (300). Jesús is critical of his friend's model of masculinity for having spent so much time working with el Cardenal, the man responsible for selling the stolen mopeds and motorcycles brought in to the bicycle store of Manolo's brother and who, according to many of the narrator's descriptions, was likely attracted to men, which I address below. Jesús scoffs at Manolo's request by criticizing his masculinity: "Chúpasela al viejo, que es lo tuyo" (301). As Manolo grabs him, Jesús adds, "No me asustas, marica, que eres una marica, todo el barrio lo sabe" (301). Manolo responds by spitting on Jesús and begins to punch him, thereby revealing that he felt his concept of self threatened as much by Jesús as by the neighborhood. Furthermore, that Jesús called

¹²⁷ Although, here, Teresa's apparent distractedness with the protagonist's question may seem coincidental, the text later reveals that it is not. In a subsequent interaction between the two, in which Manolo finally decides to ask Teresa to speak with her father about getting him a job, Teresa is characterized as not fully appreciating the importance for Manolo of being able to find stable employment. After Manolo tells her that he has something important to ask her, and tells her of his desire for her to speak with her father about employment, Teresa responds by saying, "Ah . . . Creí que se trataba de algo grave" (388). In essence, Teresa's response exemplifies an insensitivity and inexperience regarding the economic struggles of the poor. This view is further underscored as Teresa "volvía a besarle" (389), interrupting him as he tried to explain to her what to tell her father. Thus, his poverty is only meaningful to her as it relates to his presumed sexuality.

him a “marica” in public also demanded a public and violent reaction from the protagonist in order for him to reinstate his (heterosexual) masculinity. The text then clarifies that Jesús’s insult “confirmaba aquella impresión de desfase y desintegración, la sensación de que los acontecimientos habían empezada ya a desbordarse desde hacía algún tiempo, sin enterarse él, y lo mismo cabía pensar de los sentimientos de la gente” (301). On the one hand, the reference to “desfase y desintegración” concerns the dissolution of the group of Manolo’s neighborhood friends who worked together to steal mopeds. For example, in the first part of the novel, when Manolo and his friends spent the day at the beach in Blanes, Manolo argued with his friend Bernardo who told him that he would leave the group because he was planning to get married and wanted to seek non-criminal employment. On the other, and as a result of the ongoing disintegration of the group of petty thieves, Manolo’s sense of feeling separated is also associated with a fear of being rejected by fellow *xarnegos*, those who laughed at him wearing a suit (39) and who, now, question his sexuality, and therefore, the legitimacy of his mode of masculinity. Thus, Manolo’s public display of anger (and violence) toward Jesús reads not only as a public reassertion of his heterosexual masculinity, but also as an expression of his sublimated fear of rejection by members of his own class whereby the protagonist’s (hetero)sexuality is framed as crucial to his inclusion/exclusion from the *xarnego* community. Nonetheless, as we shall see below, Manolo eventually comes to understand that even violence cannot help one shore up a traditional model of masculinity.

The King of Boogie’s reference to Manolo’s friendship with the Cardinal, as well as his characterization of both men as gay, merits further analysis considering several descriptions that the narrator provides which seem to question the Cardinal’s sexuality

and scrutinize his relationship with the protagonist. Again, after his arrival in Barcelona, as mentioned previously, it was the Cardinal who instructed Manolo's older brother to take in Manolo and look after him. Furthermore, the text notes that the Cardinal was the one responsible for selecting the "delicados y juncuales" young men, who were put in charge of stealing mopeds (41), which certainly complements the view of the Cardinal as a gay man. The Cardinal's interest in the protagonist, who is characterized throughout the narrative as a very attractive young man, is thus framed as sexual. For Manolo, however, considering that he "admiraba en el Cardenal justamente un superior sentido de la decencia y de la discreción" (88), the Cardinal arguably served as a surrogate father and Manolo seems not to see the Cardinal in sexual terms. This view is further implicit in the protagonist's unwillingness or inability to read others' criticisms of the Cardinal's mode of masculinity. For example, despite the fact that "muchos comentaban con calor y en términos bien poco convencionales" on the Cardinal's "oscuras disposiciones afectivas" (88), Manolo simply viewed what people said about the Cardinal as "una nueva capa de misterio" (88). Furthermore, despite being warned by his friend Bernardo to stay away from the Cardinal, lest he risk getting caught by the police (50), Manolo still elects to twice visit the Cardinal hoping that he will lend him money. While the Cardinal refuses to give Manolo money, he does warn the protagonist to stay away from Teresa and her friends: "te van a engañar, . . . se burlarán de ti, nunca has sido bastante mal bicho para defenderte . . ." (249). At first glance, the Cardinal's advice seems heartfelt. However, the ellipses which abruptly conclude the Cardinal's remarks in conjunction with the narrative's subsequent description of the Cardinal silencing himself "de pronto, como si le hubiesen taponado la boca" (249) further encourages the reader to critically view the

Cardinal's character by implying that he arguably took advantage of the protagonist in the past.

Finally, while the protagonist's encounter with the King of Boogie exemplifies his continued disassociation from *xarnego* culture, the last chapter in the novel's second part reiterates that despite his desire to escape this identity, Manolo would never be viewed by members of Catalan society as anything other than a *xarnego*. The reiteration of the protagonist's *xarnego* identity by Catalan society occurs when Teresa and Manolo coincidentally meet Leonor, one of Teresa's university friends. Noticing that the two conversed in Catalan, Manolo overhears "la terrible palabra (*xarnego*) pronunciada por la amiga de Teresa, y luego su risa: aquel temible y sesudo sarcasmo catalán estaba de nuevo aquí, recelando, encarnado en esta chica alegre . . . como una amenaza" (318). By emphasizing the protagonist's reaction to hearing the word *xarnego* and to Leonor's laughter, which, as "brainy" calls attention to the educational gap between Manolo's and the women's social classes, the text underscores the protagonist's sense of rejection by Catalan culture. Furthermore, perceived by the protagonist as a threat and a sign of distrust, the girl's laughter is emasculating as it marks Manolo as racially, culturally and linguistically distinct from their own group/class. Indeed, the scene recalls the opening poem used as the novel's epigraph in which the unlucky albatross becomes the object of the sailors' amusement and torture.

With the reiteration of the protagonist's marginalization from both *xarnego* and Catalan cultures at the end of the novel's second section, the novel's third and final part aptly begins with an epigraph—a brief quotation from the US literary critic Lionel Trilling—underscoring the leitmotif of belonging: "¿Pertenezco? ¿Realmente

pertenezco?” (323). As the novel’s final section unfolds, the reader quickly discovers the answer to be a resounding “no” after Teresa takes Manolo to a bar to introduce him to her university friends. At this point in the narrative, Teresa still believes, in error, that Manolo is a politically active laborer and she introduces him to the group as such. Teresa’s friends respond rather sarcastically when they meet Manolo, telling him that Teresa talks about him as if they have known each other for a long time: “Meses y meses...,” according to Luis, “Aaaaños,” adds Jaime before Leonor interjects with “siglos” (335). Not only does Manolo’s introduction to the group mockingly underscore his identity as an outsider, but it specifically emphasizes his lower social standing and lack of education, and is particularly evident when Manolo orders a glass of milk, rather than the expected alcoholic beverage. The protagonist’s bizarre order is, in essence, an unwittingly self-infantilizing act, one that prompts the server to ask Teresa, in Catalan, “*Una llet, nena? Qui és aquest animal que beu llet?...*” (336, italics original), serving as yet another example of the tendency for the figure of the *xarnego* to be animalized within Catalan culture and thus categorized as a savage or primitive. Reacting to his drink order, a glass of milk rather than an alcoholic beverage like the others, Leonor interjects to find out if he regularly orders milk at a bar or if he is simply trying to attract everyone’s attention: “Siempre tomas leche o es que quieres hacer el numerito” (337). But Manolo is unfamiliar with the expression “hacer el numerito” and becomes frustrated by Leonor’s question: “No me gustan los números, ya no voy al colegio” (337), which both confuses and humors Leonor, in part, because he only further infantilizes himself in front of her and the others. In addition to demonstrating the protagonist’s lack of education and how Teresa’s friends essentially use Manolo as an object of amusement and do not integrate

him into their group, the scene also exemplifies the protagonist's lack of awareness regarding the different codes of conduct between differing socioeconomic classes and how that awareness is encoded as infantile. Thus, Manolo is both racialized and infantilized, which is, in part, the justification used by the upper class, as exemplified by Teresa and her friends, to disallow his entrance into their group/class. The protagonist's response also recalls Luis's prior comment to Teresa (when the two were arguing about their relationship and Teresa's interest in Manolo) that she need only to speak with Manolo to discover "la confusión mental que tiene" (165). Luis, of course, was not convinced that Manolo was a political dissident, but believed him to be simply another poor (and uneducated) immigrant, thereby casting the protagonist's "confusión mental" as the apparent disjunction between his supposed and real intellectual credentials. Manolo's response to Leonor, then, frames that disjunction as his inability to "read" upper-class codes.

The protagonist's inability to decode the behavior norms of different social classes and the resulting divergent modes of masculine conduct are further exemplified in an unfortunate interaction that occurs with Luis. The incident in question, which calls attention to the juxtaposition between their two models of masculinity, takes place as the group leaves the bar and Luis asks Manolo "si ya se acostaba con Teresa" (349) to which Manolo responds by hitting Luis. Ricardo, one of the other male friends present, clarifies that Manolo understood Luis's question "como una ofensa a Teresa," ostracizing Manolo and scoffing at his reaction as backwards or laughable: "los obreros . . . todavía tienen ese ridículo sentido del honor, de todo hacen una cuestión personal" (349). Ricardo's explanation recalls a certain perceivable discrepancy presented in the narrative regarding

what is acceptable vis-à-vis the protagonist's conceptualization of (ideal) masculinity and what an upper-class perspective allows for. That is, Ricardo's observation suggests that for their group (i.e., upper-class Catalan society), there was nothing particularly insulting nor problematic with the idea of Manolo having had sexual relations with Teresa, and that Manolo mistook the remark as an insult (akin to calling her a whore) because he "todavía" uses old gender codes. Given that the text has already established that differences exist between the ideal modes of gender of differing classes, Ricardo's estimation is, indeed, plausible and it fits within the text's conceptualization of gender roles. Thus, Ricardo concludes that Manolo "se sintió obligado a sacudirle una bofetada a Luis" (349), implying that violence, too, is an old response to protecting gender identity. Nevertheless, the text also provides a second explanation regarding the violence of Manolo's response, one that underscores his struggle with identity and his sense of belonging in Catalan society. As Luis and Manolo exited the bar, Luis attempted to confirm that Manolo would actually be able to print flyers containing leftist political propaganda.¹²⁸ Yet, Luis probes Manolo to not only ensure that he could do it, but also to confirm his suspicions that the protagonist was not, in fact, a political dissident. Turning

¹²⁸ Luis had mentioned previously that the printing machine he had used was confiscated (346). At the time Manolo was speaking to the server at the bar when Leonor suggests that "puede que Manolo conozca a alguien" (347) who could help. Of course, arguably, Leonor's suggestion was given in an intent to "out" the protagonist as she and the others questioned the veracity of Teresa's claim that Manolo was a politically-connected laborer. Luis even sarcastically adds that Manolo "es tan de familia como yo de la Curia Romana" (347). Luis, of course, does not believe Manolo to be anything but a poor *xarnego* in spite of Teresa's attempts to convince otherwise. Manolo overhears Luis complaining that he still needs someone (from the group) to take charge of the flyer. Approaching the table and overhearing Luis's complaints, Manolo grabs the paper from Luis's hands and agrees to have it printed. Manolo's agreement to print the flyer, of course, was intended to prove to them (and himself) that he belonged to their group.

to Manolo, Luis tells him that “aún no te veo muy definido...” (350). Luis’s curious wording can be understood in two ways: first, that he simply does not find Manolo’s explanation regarding his ability to get the flyer printed to be convincing (Manolo plays with Teresa’s misidentification of him as a dissident by suggesting that his friend Bernardo had the means to print the flyer, which, of course, was not the case, and he neglects to ask Luis details such as how many copies he needed to print); and, second, that he finds Manolo himself to be ill-defined. In essence, Luis’s statement, with its “palabras . . . cargadas de una ironía que nadie, excepto el murciano, supo captar” (350), challenges Manolo’s presumed (political) identity, but it is a challenge of which the protagonist is aware. Thus Luis’s remark, questioning Manolo’s identity, confuses the protagonist, “¿Qué quiere decir, chaval?” (350). By questioning the protagonist’s identity and later asking him if he slept with Teresa, Luis challenges Manolo’s ability to be something else, that is, to have an identity (intellectual as much as sexual) other than that of a poor non-Catalan immigrant (i.e., a *xarnego*). Lacking money or intellectual prowess, Manolo responds, then, with the only means available to his particular model of masculinity that would allow him to exert, albeit only temporarily, power over Luis: physical violence. Finally, as the chapter concludes with Teresa returning the protagonist to his home in Carmelo, Manolo is framed as disconnected from himself: “de repente volvió a entristecerse, sin saber exactamente por qué” (353). Thus, the protagonist is not only marginalized from *xarnego* and Catalan cultures, but, as an uneducated and economically challenged young man, he is, here, cast as alienated from himself, as lacking the capacity to comprehend the underlying forces that lead him to feel sadness and which drive him to impress Teresa.

The text then emphasizes the general incompatibility of the figure of the *xarnego* with Catalan (i.e., understood, here, as *civil*) culture by calling attention to Teresa's realization that her romantic conceptualization of the *xarnego* as a kind of proletarian fighter was nothing more than a misunderstanding. Two events, in particular, stand out as poignant examples which cause her to accept that she had been wrong about Manolo's identity and, by extension, the identity of other immigrants. The first occurs in a bar-disco in Manolo's neighborhood to which Teresa had insisted Manolo take her. Noticing that he recognized one of the patrons, Teresa asks that she be introduced to his friend. Desiring to protect but also please Teresa, Manolo reluctantly capitulates. Shortly after their introduction, Manolo becomes separated from Teresa and the man to whom she was introduced begins to press his "anhelada erección" into her thigh (361), thereby contributing to the notion of the hypersexualized *xarnego* male. In what the narrative describes as "su primer contacto con la realidad" (362), Teresa is accosted by "gamberros" before she finds a way off of the dance floor (364). Despite being upset by the event and refusing Manolo's warning that his neighborhood "no es un sitio para [ella]" (364), Teresa runs off on her own to another bar when a man jumps out in front of her and flashes her. Hearing her scream, Manolo runs after her to discover that the perpetrator was his longtime friend, Bernardo (369). Manolo, "dominado por una rabia repentina, empezó a darle puñetazos" to the point that it shocked Teresa (370). When Teresa asks why he reacted so strongly, Manolo replies that his friend simply "se lo merecía" (370), indicating that he was working within certain gender/class norms (those of his own class, to be sure). Nonetheless, the underlying motives governing Manolo's physically violent response to his friend can be further extracted from his verbal remarks:

“¡*Trinxa*, animal! ¡Así habías de acabar, desgraciado, asustando a las mujeres indefensas! ¡Desaparece, muérete ya, que no tienes derecho a la vida!” (370, italics original). By evoking the Catalan insult, “*Trinxa*,” Manolo momentarily assumes a position of linguistic (and, therefore, cultural) superiority over his friend. Provided that his original interest in dating Teresa was first motivated by sexual attraction and that, aware of Teresa’s mistaken belief that he is a political activist, he chooses to do nothing to clarify the identity Teresa has crafted of him, Manolo seems guilty himself of pursuing a presumably defenseless woman. Considering Bernardo’s and Manolo’s similar socioeconomic standings as poor immigrants, it is as though Manolo were looking into a mirror and insulting his own image, thereby projecting onto another an experience he knows all too well: that there was no place for a *xarnego* in Catalan society. When speaking to Teresa, however, Manolo conveniently omits the fact that he and Bernardo had been close friends, and that the man who flashed her was the very man he had previously portrayed as a fellow laborer who could help him print Luis’s propaganda flyer. Unfortunately, after the two of them walk to a nearby bar, Teresa finally learns the truth about them both: entering the bar, the couple see Manolo’s older brother who points out that Manolo and Bernardo, who arrived at the bar just before them, were friends (372). In that moment, Teresa recognizes that “el Monte Carmelo no era el Monte Carmelo, el hermano de Manolo no se dedicaba a la compraventa de coches, sino que era mecánico, aquí no había ninguna conciencia obrera, Bernardo era un producto de su propia fantasía revolucionaria, y el mismo Manolo...” (373). Realizing her mistake, she then calls Manolo a “farsante” (376) before returning home. Thus, while Teresa idealizes an aggressive/active sexuality, one that is lower class and part of a desirable masculinity,

she is also horrified by its extreme expression here in Manolo's neighborhood. Teresa's exclamation seems rather hypocritical. Certainly Manolo is a fake with respect to his identity (and particularly so after he realizes that Teresa believes him to be a laborer and political dissident), but Teresa, too, is revealed as just as much of a "farsante." In addition to her own desire to stage Manolo's identity in a particular way, in another example, Teresa arranges for her and Manolo to have dinner with her friends, Mari Carmen and Alberto Bori, under the premise that Alberto, who is familiar with the line of work of Teresa's father, would be able to help Manolo find a job. However, much like his introduction to her so-called leftist university friends, Manolo intuitively that "esa gente no moverá un dedo por ti" (400). As the conversation is directed toward Manolo's employment prospects, the three friends joke about whether or not Manolo's hair might be too long for him to work as a book salesman, causing the protagonist to question Teresa's motives: "¿Tú también, bonita, tú también con el cachondeo?" (403). Sadly, while Manolo is at least aware that he has, yet again, become the object of amusement for Teresa and her friends, both his real need for a job and his lack of experience with the group's sarcasm impede his ability to respond or to defend himself. Ironically, although Teresa becomes aware of Manolo's desire (and need) for legitimate employment, by bringing him to see her friends (and already aware that they would not likely help, as intuited by Manolo) Teresa, and by extension the upper class, is portrayed as having a rather malevolent view of the economically disadvantaged.

Despite overhearing Mari Carmen scolding her husband for having no intention of helping Manolo (405), Mari Carmen calls Teresa at her home later that evening to tell her that they may have found a job for the protagonist (413). Unfortunately, Teresa and

Manolo's excitement would be short lived as Vicenta, one of the family's other servants, enters Teresa's room to inform her that Maruja had died (414). At the funeral, Mr. Serrat gives Manolo a curt speech, marking the beginning of the dissolution of the protagonist's relationship with his daughter: "Bueno, muchacho, parece que esto ha terminado" (420). Although Oriol continues to express remorse for Maruja's death, considering his likely awareness of the protagonist's involvement with his daughter, his remark that "esto ha terminado" is intended as a double-entendre. Furthermore, this is the opposite of what Manolo had dreamed. Rather than save the girl and be praised by the father, as occurred in his dream, Oriol breaks all possible bonds between his daughter and Manolo, thereby permanently foreclosing any opportunity for Manolo to ascend in the Catalan class hierarchy. Oriol ends his speech to the protagonist with a polite "Adiós" before adding that "Seguramente ya no tendremos ocasión de volver a vernos" (420), thereby underscoring the finality of the protagonist's contact with the Serrat family.¹²⁹ Oriol's evocation of the adverb "Seguramente" is ironic considering the protagonist's tendency to overuse adverbs, which the text established in the opening chapter (29), and that, like Manolo, Mr. Serrat had "una juventud difícil y pijoapartesca . . . poco conocida entre sus amistades de hoy," an experience "que todavía era causa de íntimos temores" (195). For

¹²⁹ Oriol's curtness with the protagonist is arguably due to his awareness of Manolo's presence with his daughter. Upon entering Teresa's room to inform her of Maruja's death, Vicenta discovers both Teresa and Manolo lying in Teresa's bed, giving them a look of "asombro y reproche" (414)—to be sure, a reaction to be expected considering the severity of Teresa's violation of upper-class decorum (that is, Vicente had just discovered the daughter of an upper-class family lying in her bed with the boyfriend of their now deceased servant and on a night when her parents were away from home). The following day Teresa notices what she interprets as a disturbing look on her mother's face and she assumes that Vicenta must have spoken to her parents about her late night encounter with Manolo (418).

Oriol, cutting off Manolo was akin to closing the door on his own memories of a possible lower-class past.¹³⁰

After the funeral, Teresa fails to meet Manolo, and he tries unsuccessfully to contact her by phone. Desperate to see her, the following day he steals a motorcycle to drive out to her beach home. Spying on the home from a distance, he observes “una repentina imagen de sí mismo (su mismo pelo oscuro y lacio, su mismo perfil enérgico y altanero)” playing tennis with Mr. Serrat (430). In a letter he will later receive from Teresa, Manolo learns that the man he observed at their beach home was Teresa’s cousin (433). By emphasizing their similar physical appearance, the text underscores the importance of one’s social class with respect to one’s ability to be accepted into high-Catalan culture: given the similarities in her cousin’s and Manolo’s appearances, one can rightly assume that the cousin’s higher social status affords him full access to the Serrat family and, thus, to Catalan society. Manolo makes one more attempt to find her at her beach home and, after unsuccessfully trying to borrow either a moped or money from the Cardinal, he steals a Ducati (448), unaware that the Cardinal’s niece, jealous of his relationship with Teresa, had followed him and had reported the theft to the police. Here, one notes that Hortensia, a woman of Manolo’s own class, did not doubt Manolo’s masculinity. It is only during his arrest that he accepts “la brutal convicción de que a él nadie, ni aun los que le habían visto besar a Teresa con la mayor ternura, podría tomarle nunca en serio ni creerle capaz de haberla amado de verdad y de haber sido correspondido” (462). Of course, Manolo’s “love” for Teresa hardly seems a “true love”

¹³⁰ Of course, this also suggests that, in the past, society did allow for social climbing, perhaps at a time when Catalan society did not have such an influx of Spanish immigrants.

considering that it was primarily motivated by the protagonist's desire to ascend the Catalan social hierarchy, and the protagonist's characterization of Teresa as having "reciprocated" that love is equally problematic: she was only attracted to his model of masculinity, a model that she viewed as virile, manly, and aggressive (and as ideal). Furthermore, by emphasizing that people would no longer take him seriously, the protagonist is, in essence, expressing his awareness (and acceptance) of the impossibility of ascending class hierarchies. That is, Manolo's dreams about being accepted into an upper-class Catalan family have been completely dismissed. In essence, the scene provides one last confirmation that Manolo would never become a legitimate member either of Catalan society or Teresa's family. Finally, when he is released from prison two years later and coincidentally runs into Luis at a bar, he would learn from Luis that Teresa considered the whole matter a kind of joke (468). In so doing, the text underscores its critique of the upper class, in part, by calling attention to their apparent reluctance to help those beneath them, but also highlighting their malevolent treatment of Manolo as a *xarnego*, and, thus, an always already illegitimate member of Catalan society.

Conclusion

Both Martín-Santos's and Marsé's novels emphasize their protagonists' desire to portray a model of masculinity that each has internalized and considers to be ideal. However, the impetus for portraying an ideal model of masculinity in these two novels is arguably socioeconomic, as each man attempts to alter his gender identity so that it more closely exemplifies a hegemonic model of masculinity as a way to ascend a socioeconomic hierarchy. In so doing, the novels stage the complex ways in which

masculinity, in particular, affects and is affected by the notions of class and race, and, in turn, how these identities all interplay with discourses of nation in the late dictatorship. Each novel calls attention, then, not so much to its protagonist's transformation, per se (as in chapter one), but to the fact that he feels pressure and exhibits a desire to exemplify a particular model of masculinity, one that he must prove, in order integrate himself into society. What sets Pedro and Manolo apart from Torrente Ballester's protagonist however, is that Pedro and Manolo were both motivated by a desire to improve socioeconomically as a means to integrate themselves into urban Spain (Madrid and Barcelona, respectively) whereas Javier's transformation in the 1943 novel concerned politics over economics (Javier, after all, was already from what would be considered an upper-class family). By tracing Pedro's movements among various socioeconomic spaces in Madrid, my analysis of *Tiempo de silencio* demonstrates the way in which non-hegemonically compliant gender models are marginalized by and from so-called "civil" society. Martín-Santos's novel casts Spanish society as dichotomously constructed such that the legitimacy of its members is determined, in part, by notions of gender, race and class, as well as by how accurately each (presumably male) member represents a prevailing model of hegemonic masculinity. Unfortunately for the protagonist, the society conceptualized in the narrative, much like the one in Martín Gaité's novel, is unable to accommodate his socioeconomic transgressive behavior, and he is punished—as much for crossing socioeconomic boundaries as for his inability to sufficiently exemplify a hegemonic mode of masculinity—by being fired from his research position and subsequently forced to return to the countryside. Of course, the novel frames Pedro's punishment as an emasculation when, on a train bound to an unknown destination outside

of the city, Pedro describes himself as an “eunuco,” “desprovisto de testículos” (284). Ultimately, Martín-Santos’s novel portrays men as the agents of their own demise and oppression, and as agents of the (sexual) exploitation of women as the men buy into a hegemonic notion of masculinity that leads them to commit violence against women in order to establish that hegemonic identity. The socioeconomic rigidity depicted in the novel in addition to the sense that society itself seems to be at fault for its own demise echo the dynamics of the period in which the novel was written, that is, before any of the economic benefits would be felt from the passage of the 1959 Stabilization Plan. By the time Marsé’s novel is published, seven years later, the Spanish economy has indeed improved, but, as I argue, the narrative asks, for whom? In my analysis of *Últimas tardes con Teresa*, I examined how Marsé’s protagonist unsuccessfully attempts to redefine his masculinity as a means to better his socioeconomic status in a rigidly structured society. As with *Tiempo de silencio*, here the protagonist’s desire to upwardly traverse the socioeconomic barriers that preclude him from becoming fully accepted into Catalan society is again confronted with society’s disapproval. Marsé imbues his protagonist with a masculine identity that is overdetermined by notions of education, race/origin and class, all of which problematize his ability to fully integrate himself into a non-impovertised contingent of Catalan culture. Furthermore, I demonstrate how Marsé’s novel emphasizes the ways in which appropriated identities are brought forth as a means to restrict an individual’s membership in and access to a particular group or society. As I have shown, the novel characterizes a society in which certain identities, in opposition to others, of course, benefit from significant privileges, but here this leads not only to economic insecurities for those finding themselves marginalized from power, but also to

insecurities associated with gender. Finally, I argued that the protagonist experiences a double anxiety: first and foremost, an economic anxiety as his only means of earning income comes from stealing motorcycles so that they may be sold on the black market, and, second, an anxiety associated with his inability to pass as a legitimate member of a particular privileged society, a role inextricably linked to his masculinity.

CONCLUSION

The novels that I have examined in my dissertation were produced in very distinct moments during the Franco regime by both male and female authors who espouse a politics ranging from conservative to neutral or mainstream points of view. As one might expect, and as I make clear in my analyses of these texts, each narrative foregrounds what, at first glance, seem to be disparate economies of gender. For example, both Icaza's and Torrente Ballester's novels promote models of gender that are closely aligned with the traditionally conceived models propagated by the Franco regime. Unlike those in *Javier Mariño* and *La fuente enterrada*, Martín Gaité's two co-protagonists in *Entre visillos* resist the status quo of gender models, while Rodoreda's novel critically portrays an economy of gender populated by a range of traditional masculinities that exact physical, sexual and emotional violence against the female protagonist. As I have shown, the men's violence is merely a means for them to publically instantiate authority for their gender models. Furthermore, in chapter three I illustrated how Martín-Santos's and Marsé's novels depict a system of gender and power that leads to the emasculation of the protagonists for their apparent inability to fully comply with the normative expectations regarding masculinity. This emasculation compounds each man's corresponding inability to integrate himself into the local community. Despite the aforementioned differences between the narratives as well as the varying experiences and perspectives of the authors, I have shown how each text is deeply concerned with concepts of gender and nation, the dynamics that shape each protagonist's negotiation of her or his identity vis-à-vis these two concepts, and, especially, how each novel prominently figures the notion of

masculinity and the ways in which discourses of masculinity affect the legitimacy of the protagonists' membership in their respective societies.

My project, then, contributes to an interdisciplinary conversation on masculinity/ies through analyses of literary representations of gender models, specifically dialoguing with scholars who call attention to the significance of discourses of masculinity and how concepts of masculinity undergird processes of identity formation, which, in turn, contribute to the de/legitimization of one's membership in a particular community. My textual analyses have revealed that throughout the dictatorship period Spanish authors were acutely aware of constructs of masculinity and how masculinity shapes individual experiences and the opportunities made available to or rescinded from particular gender models. I have also explored the portrayal of masculinity as intersecting with and being affected by concepts of nation, class, and race. Together, my analyses reveal how authors examine the way specific conceptualizations of masculinity are imagined and utilized as a means to effect a particular citizenry, one characterized by distinctly segregated and demarcated gender roles as well as a hierarchy of masculinities.

In particular, I have illustrated how each novel highlights difficulties regarding the social integration and mobility of its protagonist(s), complications which result from each protagonist's portrayal of a particular gender model and society's apparent acceptance or rejection of that model. For example, in chapter one, although Torrente Ballester's protagonist has the means to travel to France, Javier's trip is motivated by the fact that he no longer feels comfortable in Spain as a result of the changing political climate shortly before the onset of the Spanish Civil War. In essence, Javier is marginalized from greater Spain and feels comfortable to return only after he has

practiced what would become a desired model of masculinity in the early years of the Franco dictatorship, that of the falangist man. Similarly for Icaza's female protagonist, it is only after Irene feels that she exudes an ideal form of femininity, one predicated on her interaction with an ideal model of masculinity, that she is then portrayed as being a productive member of society through her volunteer work as a nurse. In short, my analyses of *Javier Mariño* and *La fuente enterrada* have illustrated how officially sanctioned gender models were used to encourage the development of a particular nation/state through the normalization of specific gender identities. In chapter two, I have demonstrated how both Martín Gaité and Rodoreda feature male and female characters that impede the social mobility of each female protagonist by pressuring her to conform to a traditional gender paradigm, one that allows for the male co-optation of women's reproductive and sexual labor. Additionally, in chapter three, Martín-Santos and Marsé depict male protagonists who, after leaving one community, presumably for economic reasons, fail to assimilate into their new environment as a result of their inability to accurately emulate local gender norms. In this chapter, I demonstrated how the novels reveal a double anxiety concerning delegitimized forms of masculinity. On the one hand, the protagonists exhibit an economic anxiety resulting from an inability to secure stable employment in his respective community. On the other, they exude an anxiety associated with a desire to be read by others as portraying a culturally preferred gender model. Ultimately, I have shown how all of the novels that I analyze feature protagonists and/or secondary characters who are intimately concerned with the public reception of their gender model to the point that it affects their behavior and, quite often, their emotional well-being. Each of the authors that I examine, then, figure anxiety as a significant

component to contemporary processes that govern the formation of gender identities, the notion of which merits further analysis.

Theoretically, my dissertation dialogues with Judith Butler's conceptualization of gender as a reiterative performance as well as Raewyn Connell's work on the formulation of masculinity, and, particularly, the notion of hegemonic masculinity. Yet, following Benedict Anderson's scholarship in *Imagined Communities*, my dissertation considers the role of literature in regard to the construction of national/communal identities. For Anderson, a nation (or community) "is imagined . . . because, regardless of the actual inequality and exploitation that may prevail in each, the nation is always conceived as a deep, horizontal comradeship" (7). As my dissertation has shown, an examination of the spaces in which masculinity intersects with notions of nationality, class, and race reveals that, rather than existing as a "horizontal comradeship," the societies featured in the texts that I analyze are actually structured according to a rigid hierarchy, one shaped by the de/legitimization of particular gender models. Read through these lenses, the authors of the novels that I have examined imagine masculinity not unlike Steven Angelides's characterization of this contemporary identity construct as a social ordering system, one that restricts the subjectivities available to both men and women according to particular gender norms. In essence, the societies portrayed feature systems of gender that ultimately benefits both men and the state through the (pro)creation of new citizens, and each features male characters who must negotiate their identity within a hierarchizing regime of gender that significantly impacts these men's socioeconomic position and mobility in society. Lastly, while much scholarship has focused on femininity and female bodies during the Franco regime, my dissertation encourages readers to carefully consider

the role of conceptualizations of masculinities in regard to the shaping of both male and female subjectivities at this time and, especially, to be particularly aware of the ways in which masculinity interplays with other markers of difference and to be critical of those discourses that lead to the de/legitimization of particular individuals of a given community.

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Ph.D. in Spanish Literature
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Department of Spanish and Portuguese
Indiana University, Bloomington, Indiana
Specialization: 20th Century Peninsular Literature
Minor: Gender Studies

M.A. in Spanish Literature
2003
Department of World Languages and Literatures
Portland State University, Portland, Oregon

University of Seville
2000-01
Advanced Liberal Arts program
Council on International Educational Exchange

B.A. in Spanish Literature
2000
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Research and Teaching Interests

Modern Peninsular Literature & Culture Studies	Gender & Queer Studies, Masculinities
Contemporary Peninsular Narrative & Film	Visual Culture
Contemporary Hispanic Narrative & Film	

Dissertation

Title: *Imagined Masculinities: Conceptualizing Gender and Nation in Franco's Spain*

Director: Melissa Dinverno, Indiana University

My dissertation explores the interplay between discourses of masculinity and nation in Spanish novels produced during the Franco dictatorship. By foregrounding how masculinity was conceptualized in the novels that I analyze, my project identifies how the authors envisioned the use of both normative and non-normative models of masculinity in processes of nation building. Selecting texts published in distinct periods of the regime's history, my project also illustrates how each of the authors calls attention to traditional notions of masculinity as being promulgated by the regime in order to legitimize a particular citizenry.

Selected Conferences and Presentations

- 2014 “Contested Masculinities in in Luis Martín-Santos’s *Tiempo de silencio* (1962) and Juan Marsé’s *Últimas tardes con Teresa* (1966).” Spring 2014 Brown Bag Series in Literature and Culture for the Department of Spanish and Portuguese. Indiana University. 7 February.
- 2013 “Gender and Class in Luis Martín-Santos’s *Tiempo de silencio* (1961).” 66th Annual Kentucky Foreign Language Conference. University of Kentucky. Lexington, Kentucky. 18-20 April.
- 2011 “Modeling Traditional Gender Roles in the Early Franco Dictatorship: Gonzalo Torrente Ballester’s *Javier Mariño* (1943) and Carmen de Icaza’s *La fuente enterrada* (1947).” Fall 2011 Brown Bag Series in Literature and Culture for the Department of Spanish and Portuguese. Indiana University. 19 October.
- 2011 “Gender Identity and Representation in Gonzalo Torrente Ballester’s *Javier Mariño*.” 64th Annual Kentucky Foreign Language Conference. University of Kentucky. Lexington, Kentucky. 14-16 April.
- 2010 “Emilia Pardo Bazán’s *Dulce Dueño* (*Sweet Master*): Hegemonic Masculinity and the Drag of Femininity in *fin-de-siècle* Spain.” 30th Annual Cincinnati Conference on Romance Languages and Literatures. University of Cincinnati. Cincinnati, Ohio. 7-9 May.
- 2009 “The Dictator’s Mistress: Cecilia Ce and the Process of Identificatory Reconfiguration in Mercè Rodoreda’s *La calle de las Camelias*.” 6th Annual Graduate Student Conference on Luso-Brazilian and Hispanic Literature, Linguistics and Culture. Indiana University. Bloomington, Indiana. 27 March.
- 2008 “O espaço sagrado em *Triste Fim de Policarpo Quaresma*.” 5th Annual Graduate Student Conference on Luso-Brazilian and Hispanic Literature,

Linguistics and Culture. Indiana University. Bloomington, Indiana. 1 March.

Honors, Grants, Fellowships and Awards

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|------|--|
| 2013 | Nominated by the Department of Spanish and Portuguese for the university-wide Lieber Associate Instructor Award. Indiana University. |
| 2012 | College of Arts and Sciences Dissertation Completion Year Fellowship. Indiana University. |
| 2011 | Timothy J. Rogers Summer Dissertation Fellowship. Department of Spanish and Portuguese, Indiana University. |
| 2010 | Departmental certificate for outstanding student evaluations and supervisor observation for excellence in teaching. 2009-2010 academic year. Department of Spanish and Portuguese, Indiana University. |
| 2009 | Program for Cultural Cooperation between Spain's Ministry of Culture and United States Universities. Research Grant. |
| 2006 | Two-year departmental grant as part of my admittance package into the doctoral program with the Department of Spanish and Portuguese, Indiana University. |
| 2003 | Received funding to assist with the redesign of Second-Year Spanish as part of a grant initiated by Inés Warnock. Department of World Languages and Literatures, Portland State University. |

Teaching Experience

Teaching positions:

Indiana University, Bloomington, Indiana
Associate Instructor: 2006-2013
Visiting Lecturer: 2014-2015

2005	Portland State University, Portland, Oregon Acting Coordinator of Second-Year Spanish: January 2004-September
	Instructor: 2004-2006 Instructor, Summer Sessions: 2002-2005 Graduate Teaching Assistant: 2001-2003

Courses taught:

Indiana University

S491 Elementary Spanish for Graduate Students
S328 Introduction to Hispanic Literature
S324 Introduction to the Study of Hispanic Cultures
S317 Spanish Conversation and Diction
S310 Spanish Grammar in Context
S308 Composition and Conversation in Spanish
S280 Spanish Grammar in Context
S275 Introduction to Hispanic Cultures
S250 Second-Year Spanish II
S200 Second-Year Spanish I
S150 Elementary Spanish II
S105 First-Year Spanish, Intensive Course

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Span 301, 302: Third-Year Spanish
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Professional Experience

2011	Moderator for the Hispanic Literature and Culture Panel, "Rethinking Female Roles in Hispanic Literature." 8 th Annual Graduate Student Conference on Luso-Brazilian and Hispanic Literature, Linguistics and Culture. Indiana University. Bloomington, Indiana. 5 March.
2010-11	Member, Lecture Committee (departmental standing committee). Department of Spanish and Portuguese, Indiana University.
2008-09	Elected to and served as the chair on the Graduate Student Advisory Committee. Department of Spanish and Portuguese, Indiana University.
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| 2001 | Attended a Modified Oral Proficiency Interview Tester Training Workshop. Portland State University. |

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